

EURIPIDES

HELENA

JERRAM

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EURIPIDES

HELENA

EDITED

WITH INTRODUCTION, NOTES, AND CRITICAL APPENDIX

FOR UPPER AND MIDDLE FORMS

BY

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PART I. INTRODUCTION AND TEXT

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INTRODUCTION

Date of the *Helena*.—Summary of the plot.—Sources from which Euripides derived its main incidents (Stesichorus, Herodotus, Homer, and the 'Cyclic' poets).—Principal characters.—Criticism on the play. Euripides' aim in Tragedy.—His attitude towards the popular religion. —Authorities for the text, and notice of previous editions.

THE *Helena* is one of the latest extant plays of Euripides; it was brought out in 413[1] B.C., as we gather from the following data. The scholiast on Aristophanes, *Thesmoph.* 1012, says that the *Helena* was acted in conjunction with the *Andromeda*[2] (of which only fragments remain), while from the Scholiast on *Ranae* 53 we learn that the *Andromeda* appeared eight years previously. Now the date of the *Ranae* is 405 B.C.; hence the *Helena* must have appeared in 413 (*Olymp.* xci. 4), in the archonship of Cleocritus. Moreover, in *Thesmophoriazusae* 850, an allusion is made to τὴν καινὴν Ἑλένην[3], which is rightly interpreted as referring to the previous year, since Aristophanes' comedy was acted in 412. The appearance of the *Helena* was therefore contemporaneous with the fatal disaster in Sicily, probably referred to in l. 1151. (See note.)

The plot of the *Helena* rests upon an assumption (the origin of which will presently be discussed), that the Helen for whom the Greeks fought at Troy was no real person, but a phantom (εἴδωλον) formed by Hera out of air, in order to deceive Paris,

[1] C. O. Müller, *Literature of Ancient Greece*, p. 375, places the date a year later, in 412 B.C.; but the earlier date is generally taken, being the result of calculation from the data given in the text.

[2] We also know that the *Andromeda* appeared after the *Aves*, since the Scholiast on l. 347 of the latter play expressly says that the *Andromeda* had not then been acted, in answer to an assertion that Aristophanes had parodied Euripides in the passage referred to.

[3] See the scene from *Thesmophoriazusae*, reprinted on p. 147.

to whom her rival Aphrodite had promised Helen in marriage, as a recompense for his famous award of the prize of beauty. The true Helen had been conveyed by Hermes to Egypt, and placed under the care of king Proteus, who was to keep her for Menelaus until he should return to claim her after the war. Proteus is now dead, and Helen, in order to escape the solicitations of his son Theoclymenus, has taken sanctuary at the tomb of the deceased king, and is anxiously expecting the coming of Menelaus. Teucer, who is on his way to Cyprus, visits Egypt for the purpose of consulting Theonöe, the prophetic daughter of Proteus, respecting his destination; and recognising Helen informs her of the fall of Troy and of the reported death of her husband. By the advice of the Chorus Helen goes to inquire of Theonöe concerning the truth of this report, and is told that Menelaus is alive and a wanderer in quest of his home. Meanwhile Menelaus himself appears, driven by a storm upon the coast of Egypt, with the remnant of his crew and his supposed wife, the phantom Helen, whom he has rescued from Troy. Helen returning to the tomb meets Menelaus, and accosts him as her husband, a claim which he refuses to recognise, notwithstanding her protestations, until a messenger arrives with the news that the Helen whom he had left in a cave with his companions by the sea-shore had vanished into the air. The recognition is now mutual, and, after Helen has informed him of the state of her affairs with Theoclymenus, they discuss together their chances of deliverance. At this juncture Theonöe comes on the scene, and lets them know that their fortunes are in her hands, since if she informs her brother of the presence of Menelaus their fate is sealed. Moved at length by their joint appeal to her sense of right and justice not to betray them, she consents to aid their purpose by silence, and leaves them to deliberate upon the best means of escape. They agree to keep up the report of Menelaus' death; that Helen should ask Theoclymenus for a ship with its crew and provisions under the name of offerings, to perform funeral rites to her husband who has died at sea; and that Menelaus should personate a messenger of evil tidings who has escaped from the wreck. Theoclymenus returning

from the chase, finds Helen in deep mourning, and is told the reason. Helen then professes her willingness to marry him at once, now that Menelaus is dead, and Theoclymenus readily grants all that she requires, the stranger being invested with the command of the vessel. Menelaus and Helen now proceed on their way to perform the pretended obsequies, while Theoclymenus makes preparations for the nuptials within the palace. After a choral ode, invoking success on the enterprise, a messenger arrives from the port with news of the escape. He tells the king how on reaching the shore Menelaus had been met by his own crew, and invited them to embark under pretence of joining in the funeral rites. When far out at sea the Greeks had fallen upon the unarmed Egyptian crew and overpowered them. He alone escaping from the general massacre had come to inform the king. Theoclymenus, in the violence of his rage, threatens to slay Theonöe for her connivance with the fugitives; when the Dioscuri suddenly appearing bid him abandon his purpose, and reveal the future destinies of Helen and Menelaus. Theoclymenus thereupon forgives his sister, and invokes blessings upon the pair now returning to their home.

The chief incident on which the plot hinges was suggested by a lyric poem of Stesichorus (circ. B.C. 600) called the *Palinodia.* It is said that Stesichorus had been struck blind as a punishment for his abuse of Helen in a former poem, but had recovered his sight on composing a Palinode[1] or 'recantation,' in which he stated that Helen herself had never really gone to Troy, and that only her 'phantom' was there[2]. It is uncertain whether Stesichorus represented Helen as remaining all the time at Sparta, but a story, probably of Greek origin, is given by Herodotus (ii. 113, &c.) on the authority of the priests at Memphis, which transports her to Egypt. Paris, it is said,

[1] The opening of this poem is preserved in Plato, *Phaedrus* 243 A Οὐκ ἔστ' ἔτυμος λόγος οὗτος, οὐδ' ἔβας ἐν νηυσὶν εὐσέλμοις, οὐδ' ἵκεο Πέργαμα Τροίας—and the first line became proverbial.

[2] Cp. Plato, *Republic* 586 C τὸ τῆς Ἑλένης εἴδωλον ὑπὸ τῶν ἐν Τροίᾳ Στησίχορός φησι γενέσθαι περιμάχητον ἀγνοίᾳ τοῦ ἀληθοῦς, also a line preserved from Stesichorus, Τρῶες οἳ τότ' ἴσαν Ἑλένας εἴδωλον ἔχοντες.

bound for Troy with Helen, was driven by a storm to the coast of Egypt during the reign of Proteus. They landed at the Canopic mouth of the Nile near a temple of Heracles, and were deserted by some of their slaves who sought sanctuary therein. These runaways related to the priests and to Thonis the governor of the district the abduction of Helen, and in due course the information reached the king's ears. Paris was thereupon banished, and Helen with her treasure detained by Proteus, that both might be restored to Menelaus, should he on his return from Troy lay claim to them. Meanwhile the siege of Troy went on, in spite of the repeated assertion of the Trojans that Helen was not with them, and on the fall of the city, when the truth became manifest, the Greeks sent off Menelaus to Egypt. He thus recovered Helen and her treasure and returned with them to Sparta.

Homer's account is different. He transports Menelaus and Helen to Egypt, but places their visit there after the Trojan war, and describes the husband's previous wanderings[1]. He tells us too that Menelaus was detained in Pharos by contrary winds, till, aided by Eidothea, he found means of escape by consulting Proteus, the prophetic sea-god, and that after sacrificing to the gods he was allowed to return home in the eighth year after the fall of Troy (*Hel.* 776).

It is not easy to determine whether Proteus the *king* or Proteus the *prophet* has the better claim to be considered part of the original story. Müller regards the *king* as a creation of the Egyptian interpreters out of the sea-god Proteus, while others find in the latter a reproduction of Glaucus, the son of Nereus, who is said to have told Menelaus on his homeward voyage from Troy of the murder of Agamemnon. *King* Proteus, whom the Egyptians called Cetes, was said to be the son of Poseidon, and with his wife Psamathe (*Hel.* 7) was noted for his hospitality to strangers. Hence, as in this play, Hermes is represented as bringing Helen to him to keep for Menelaus. Another tradition however makes Proteus himself take Helen from Paris, to whom he gives a 'phantom' instead,

[1] Od. iv. 83, and see note on l. 404 of this play.

formed in the isle of Pharos, restoring the true Helen to Menelaus on his return from Troy. This legend appears to rest on a confusion between the king and Homer's 'prophetic old man of the sea.' The story heard by Herodotus adheres throughout to the merely human character of Proteus.

It appears then that Euripides founded his plot mainly on the phantom legend of Stesichorus, which neither Homer nor Herodotus mentions, but how far he drew for his other details upon the work of the poet of Himera we have no means of judging, as the above-quoted (p. vii, note) four lines of the *Palinodia* are alone extant. For the purposes of his play he adopted the Herodotean account, which represents Proteus as king of Egypt, and he assigned the prophetic power of the other Proteus to the king's daughter Theonöe. The production of the 'phantom-Helen' he attributes to Hera, who desired to spite her rival Cypris (Aphrodite)[1]. This and other incidents[2] may have been his own invention, but the question of how far Euripides in this play is original and how far indebted to authorities is scarcely worth investigation. It is enough to know that he chose a certain obscure legend as the basis for a representation of Helen's story quite different from the conventional one, and the exposition needed by his audience, who could not be expected to know more than the popular legends, he supplies in the Prologue.

We have seen how discrepant is Euripides' account with that of Homer in almost every particular; the fact being that in this, as in most of his plays dealing with the Tale of Troy (e. g. *Iph. in Tauris*, *Hecuba*, &c.), he took his leading incidents from the poets of the 'Epic Cycle,' especially from those known as the *Cypria* and the *Nosti*. Hence, and not from Homer, he derived the cause alleged for the Trojan war in the relief of Earth overburdened with her population (l. 40, n.), the Judgment of Paris, the stories of Jupiter and Leda, and of

[1] *Helena*, 680, &c.

[2] E. g. the story of Hermes having first carried off Helen to the isle of Helena on the coast of Attica (l. 1673, n.). It is not unlikely however, in this case, that legends were current to account for the name of the island.

Pelops' contest with Oenomaus (l. 386, n.), the wanderings of Menelaus, and his visit to Egypt (to which a bare allusion is made in *Od.* iv. 83, &c.), the lighting of the false beacon by Nauplius on Euboea (l. 761), and the deification of the Dioscuri, whom Homer simply mentions as dead and buried before the war was ended (*Il.* iii. 243). Also from the *Aethiopis* and *Little Iliad* came the story of the contest of Aias for the arms of Achilles (l. 96, &c.), besides smaller incidents and allusions throughout the play.

The character of Helen, as drawn in this play, presents a striking contrast to its delineation elsewhere, as for instance in the *Troades*. By the tragedians generally, though not by Homer, she is represented as a woman utterly depraved and abandoned; here she figures as a model of conjugal affection, a devoted and faithful wife. That she dwells somewhat persistently on her own misfortunes is a fault that may in some measure be excused[1]; since the greatest of them all, the reputed loss of fame, would to an honest woman be overwhelming. Her proneness to artifice may likewise be explained consistently with the conception of her character here set forth. Theoclymenus, as a barbarian, was 'fair game,' and the audience would certainly reckon the use of any means, fair or foul, to thwart his designs, fully justified under the circumstances. Menelaus too in the *Helena* appears in a more favourable light than in other plays. He is not exactly a *noble* character, being too much impressed with a sense of his personal discomforts, and he is also too fond of discoursing upon his own prowess. Yet in spite of these defects his character excites some degree of admiration. He is devoted to Helen; when Theonöe holds their fate in her hands he will not cringe to her, nor will he yield to the tyrant's power, but resolutely determines to succeed in the projected enterprise or die in the attempt.

Theoclymenus, a man regardless of right and justice, careful indeed to pay his respects daily at his father's tomb, but insensible to the claims of a sacred trust, is (like Thoas in the *Tauric*

[1] See, however, Hermann's criticism on p. xii.

Iphigenia) of the regular barbarian type. He is bent on satisfying his desires upon Helen at all hazards, and therefore his being outwitted in the end by her and Menelaus not only fails to excite any sympathy for the victim, but is felt to be a just retribution. To an Athenian audience all this latter part of the play would be a pleasing exhibition of the superiority of Greek cunning and *finesse* over barbarian brute force. 'Rex, ut barbarus, ferocia praeceps nec valde sagax' is Hermann's short but comprehensive summary of his character.

Theonöe, though she plays but a brief part, is a charming personage; pure-minded, holy, and devout, tender-hearted, and full of sympathy with the distressed, one 'in whose breast justice hath raised her shrine' (l. 1002). She will not violate her father's sacred trust to please her brother, and when once convinced that Helen is the true wife of Menelaus, she hesitates not to connive at the escape of the pair. She represents one among the many instances of virtuous women, which go far to refute the favourite charge of 'misogyny' brought against Euripides[1].

In the First Messenger we have the faithful retainer of the house, who, though only a servant, is deeply interested in his master's fortunes, and is welcomed by Menelaus and Helen to share their common joy (l. 728).

The introduction of Teucer in the first scene serves but to acquaint Helen with events which the course of the play requires that she should know,—viz. the reported fate of Menelaus, and the woes that had befallen her own family. The legend of Teucer's banishment is used by Euripides for the purpose of bringing him to Egypt; perhaps also the traditional connexion of his family with the ancient Erechtheidae, from whom the Athenians claimed to be descended[2], may have further influenced our poet in making him one of the persons of the drama.

The dialogue between Menelaus and the Portress borders

[1] See Introduction to the *Alcestis*, p. xii.

[2] In Soph. *Aias* 202 the Salaminian crew of Ajax are addressed as 'the race of the earth-born Erechtheidae, and Ajax afterwards alludes to the Athenians as τὸ σύντροφον γένος, l. 861.

closely on comedy, nor are there wanting comic touches interspersed throughout the play (e.g. ll. 420, 490, 616, &c.), not to mention the ludicrous complications arising from the double character of Helen, and the greater part of that scene in which Theoclymenus is cajoled into supplying the two lovers with the means of escape. Hence some have introduced the name 'tragi-comedy' to designate this and other plays of Euripides (as the *Orestes* and *Electra*), by way of special distinction. A full investigation of this subject would involve the whole question of Euripides' relation to his predecessors [1], and of his own conception of tragic art, whether it be a 'degradation' from a loftier level or a legitimate development of dramatic resources. We have to deal only with the fact that Euripides intended the *Helena* for a tragic piece, and presented it deliberately as one play of a trilogy, which included the *Andromeda* and another piece whose name is lost. Whatever certain critics, from Aristotle downwards, have laid down as indispensable constituents of Tragedy—high motives, grandeur of style, purification [2] of the passions by pity and fear, and the like—Euripides, whether he be right or wrong, has marked his dissent in a great measure from these theories by his actual treatment and choice of materials. His obvious aim in tragedy was to make it the vehicle of moral instruction founded upon the instability of *human* affairs, to pourtray *human* emotions, and to move his audience by means of pathetic situations to compassion for misfortunes which might at some future time be their own. But it may fairly be admitted that, judged even by the poet's own standard, the *Helena* is not a *great* tragedy. As Hermann remarks [3], the lamentations of Helen have an element of unreality, and are somewhat laboured in expression, while Menelaus moves our pity more by his present destitution than by any overwhelming weight of sorrow; for, though he stands in momentary peril of his life in case of

[1] This question I have briefly discussed in the Introduction to *Alcestis*, pp. xix–xxi.

[2] See the same Introduction, p. viii, note.

[3] 'Haud sane optima haec tragoedia est, . . . quod nec gravis metus *in ea nec* magna miseratio invenitur.' Praef. p. xiv.

discovery by the tyrant, he is never brought into actual contact with the emergency.

The merits of the *Helena* must be sought in another direction. It is a truly romantic play, full of incident; the plot is most exciting, and its development gradual enough to sustain one's interest to the end. Some of the speeches and dialogues may appear tedious to a modern reader; less so, we imagine, to the spectators at the Dionysian festival. Discourses such as the one with Theonöe on the duty of guarding a sacred trust, or the long dialogue with Theoclymenus when the plot is thickening around him, or even the soliloquies of Helen and Menelaus philosophising upon their respective fortunes, would take the fancy of an audience, to whom debate and discussion, rhetorical display and metaphysic subtleties were a part of daily experience. The narrative of the Second Messenger is most graphically told, and may be compared with a similar one in the *Tauric Iphigenia* (ll. 1327, &c.), a play which corresponds to the *Helena* in its leading features, as shown in the mutual recognition of relations after long absence, and the stratagem practised by Greeks upon a barbarian king, resulting in their escape from his dominions.

The Chorus in this, as in most of our poet's later plays, is for the most part merely accessory, sympathetic of course with the fortunes of the chief characters, but not aiding materially in the action, and singing at least one ode, which, though a very fine composition, is quite irrelevant to the subject [1].

The attitude of Euripides towards the popular religion finds illustration in the *Helena*, as well as elsewhere. Cypris and Hera appear in a very contemptible light [2], like a couple of jealous women endued with a divine power that only makes the consequences of their rancour more serious. In one passage (ll. 887, &c.) the poet even ventures to represent a mortal,

[1] See note on l. 1301.

[2] This is of course involved in the original story about the Apple of Discord, &c., but it is one of those incidents that Aeschylus and Sophocles would have preferred to keep out of sight, whereas Euripides dwells upon it with evident satisfaction. In the *Hippolytus* his treatment of the dispute between Cypris and Artemis is bolder still.

Theonöe, as arbitress of the heavenly counsels (τέλος δ' ἐφ' ἡμῖν, &c.), thus almost usurping the office of Destiny, and reducing the deliberations of the Olympian conclave to an absurdity. We have, *per contra*, it is true, the final interposition of a divinity (known as *deus ex machina*) to resolve an otherwise inextricable knot. But the tendency of such an exhibition to excite any real reverence in the spectators may well be questioned. Most thinking minds must have felt that so violent a solution of difficulties was really none at all, and that 'the ways of God to man' could not be 'justified' thereby. The result might therefore be to produce an increased scepticism, 'religious, if not moral [1].' The device was in fact made necessary, wherever the complications of the plot rendered a natural solution difficult, or impossible [2].

Amongst the accredited ministers of the gods there was one class, that of soothsayers (μάντεις), which Euripides especially disliked, considering them as mischievous pretenders to knowledge such as no mortal could or ought to possess. This feeling is illustrated in the reflections of the Messenger (ll. 744, &c.) upon the failure of the seers at Troy to predict the truth about Helen; and the approval of the Chorus indicates that the poet is here expressing his own sentiments.

There is an allusion to the story of the 'phantom' in the last scene of *Electra* (l. 1280, &c.), where the Dioscuri, predicting the destinies of the house of Athens, say of Helen—

> Πρωτέως γὰρ ἐκ δόμων
> ἥκει λιποῦσ' Αἴγυπτον, οὐδ' ἦλθεν Φρύγας.
> Ζεὺς δ', ὡς ἔρις γένοιτο καὶ φόνος βροτῶν,
> εἴδωλον Ἑλένης ἐξέπεμψ' ἐς Ἴλιον.

C. O. Müller, relying on a supposed reference to the Sicilian expedition in l. 1347 of the same play, fixes its date as 415 B. C., and regards the above-quoted lines as 'a hint afterwards worked out in the *Helena*;' but the last reference is too vague to

[1] Mahaffy, *Euripides*, p. 122.

[2] The *deus ex machina* also appears in the *Hippolytus*, *Supplices*, *Ion*, *Electra*, *Orestes*, and *Iphigenia in Tauris*; there was probably one in the *Iph. in Aulide*, but the genuine conclusion of that play is lost.

be of any certain value, and as regards the order of events, the *Electra* takes up the story just where the *Helena* leaves it, viz. from the arrival of Menelaus and Helen at Nauplia.

Our authority for the text of this play is a single Florentine MS. of the 14th century, known as Flor. 2, and marked *C* by Kirchhoff. It contains also the *Hercules Furens* and *Electra*. Of this Codex, corrected by a later hand, there are three transcripts, one at Florence and the other two at Paris. The original MS. is unfortunately corrupt in many places, and it is to this circumstance, as well as to the entire absence of Scholia, that we may attribute the continued neglect of so interesting a play in the schools. But the labours of successive editors (among whom the name of Hermann stands conspicuous) have done much in the way of restoration, and have left but one or two passages which are still hopelessly corrupt. The text of this edition has been constructed on the principle of retaining the MS. readings as far as seemed consistent with probability. I have therefore refrained from adopting several of the conjectures, more or less ingenious, which have been offered by Hermann, Nauck, Dr. Badham, and other editors. I have of course derived much assistance from Mr. Paley's edition of Euripides in the *Bibliotheca Classica*, and also from the notes on the *Helena* by Mr. W. G. Clark, published in the *Journal of Classical and Sacred Philology*, 1854–1859. To avoid encumbering the notes with irrelevant matter, I have relegated the bulk of my observations on the text and variant readings to a separate Critical Appendix.

As the notes in this edition are intended for moderately advanced students, information upon ordinary points of grammar has been for the most part withheld. Frequent references are given, by way of illustration, to my edition of the *Alcestis*, recently published in the Clarendon Press Series.

CHARLES S. JERRAM.

WOODCOTE HOUSE, WINDLESHAM,
January 1st, 1882.

NOTE TO SECOND EDITION

In revising the notes to this second edition I have availed myself of the assistance of several friends, who have kindly contributed suggestions. Among them I must especially mention Mr. Robinson Ellis, Fellow of Trinity College and Reader in Latin in this University, to whose contributions I have appended in square brackets his initials [R. E.].

OXFORD, *October* 1892.

ΕΛΕΝΗ.

DRAMATIS PERSONAE.

HELEN.
TEUCER.
MENELAUS.
THEONOE.
THEOCLYMENUS.
DIOSCURI.
OLD WOMAN.
MESSENGER.
ANOTHER MESSENGER.
CHORUS of captive Spartan maidens.

ΥΠΟΘΕΣΙΣ.

Ἡρόδοτος ἱστορεῖ περὶ Ἑλένης καί φησιν ἐλθεῖν μὲν αὐτὴν εἰς Αἴγυπτον, καὶ τοῦτο φάσκειν καὶ τὸν Ὅμηρον ποιοῦντα τὴν Ἑλένην παρέχειν τῷ Τηλεμάχῳ ἐν Ὀδυσσείᾳ τὸ λαθικηδὲς φάρμακον τὸ οἱ πόρε Πολυδάμνα Θόωνος παράκοιτις, οὐ μὴν δὲ οὕτως ὡς Εὐριπίδης φησίν. οἱ μὲν γὰρ πλανωμένην φασὶν αὐτὴν μετὰ τοῦ Μενελάου μετὰ τὴν τῆς Ἰλίου πόρθησιν καὶ εἰς Αἴγυπτον παραγενέσθαι κἀκεῖθεν πεπορίσθαι τὰ φάρμακα· ὁ δὲ τὴν μὲν ἀληθῶς Ἑλένην φησὶ μηδ' ὁπωσοῦν ἐλθεῖν εἰς Τροίαν, τὸ εἴδωλον δὲ αὐτῆς. κλέψας γὰρ αὐτὴν ὁ Ἑρμῆς Ἥρας βουλῇ Πρωτεῖ τῷ βασιλεῖ τῆς Αἰγύπτου φυλάττειν παρέδωκε· τούτου δὲ θανόντος ὁ υἱὸς αὐτοῦ Θεοκλύμενος ἐπειρᾶτο γαμεῖν αὐτήν. ἡ δὲ ἱκέτις παρεκάθητο τῷ τοῦ Πρωτέως μνημείῳ, ὅθεν αὐτῇ ἐπιφαίνεται Μενέλεως, τὰς μὲν ναῦς ἐν τῇ θαλάσσῃ ἀπολέσας, ὀλίγους δέ τινας τῶν ἑταίρων ἐν ἄντρῳ καθειργμένους σῴζων. εἰς λόγους δὲ ἐλθόντες καὶ μηχανορραφήσαντες ἀπατῶσι μὲν τὸν Θεοκλύμενον, αὐτοὶ δὲ νηὶ ἐμβάντες ὡς δὴ τῷ Μενέλεῳ θανόντι κατὰ θάλατταν θύσοντες, εἰς τὴν ἰδίαν διασῴζονται.

ΕΥΡΙΠΙΔΟΥ ΕΛΕΝΗ.

ΕΛΕΝΗ.

Νείλου μὲν αἵδε καλλιπάρθενοι ῥοαί,
ὃς ἀντὶ δίας ψακάδος Αἰγύπτου πέδον
λευκῆς τακείσης χιόνος ὑγραίνει γύας·
Πρωτεὺς δ' ὅτ' ἔζη τῆσδε γῆς τύραννος ἦν,
Φάρον μὲν οἰκῶν νῆσον, Αἰγύπτου δ' ἄναξ,
ὃς τῶν κατ' οἶδμα παρθένων μίαν γαμεῖ,
Ψαμάθην, ἐπειδὴ λέκτρ' ἀφῆκεν Αἰακοῦ.
τίκτει δὲ τέκνα δισσὰ τοῖσδε δώμασι,
Θεοκλύμενον μὲν ἄρσεν', †ὅτι δὴ θεοὺς σέβων
βίον διήνεγκ', εὐγενῆ τε παρθένον
Εἰδώ, τὸ μητρὸς ἀγλάϊσμ', ὅτ' ἦν βρέφος·
ἐπεὶ δ' ἐς ἥβην ἦλθεν ὡραίων γάμων,
καλοῦσιν αὐτὴν Θεονόην· τὰ θεῖα γὰρ
τά τ' ὄντα καὶ μέλλοντα πάντ' ἠπίστατο,
προγόνου λαβοῦσα Νηρέως τιμὰς πάρα.
ἡμῖν δὲ γῆ μὲν πατρὶς οὐκ ἀνώνυμος
Σπάρτη, πατὴρ δὲ Τυνδάρεως· ἔστιν δὲ δὴ
λόγος τις ὡς Ζεὺς μητέρ' ἔπτατ' εἰς ἐμὴν
Λήδαν κύκνου μορφώματ' ὄρνιθος λαβών,
ὃς δόλιον εὐνὴν ἐξέπραξ' ὑπ' αἰετοῦ
δίωγμα φεύγων, εἰ σαφὴς οὗτος λόγος.

Ἑλένη δ' ἐκλήθην· ἃ δὲ πεπόνθαμεν κακὰ
λέγοιμ' ἄν· ἦλθον τρεῖς θεαὶ κάλλους πέρι
Ἰδαῖον εἰς κευθμῶν' Ἀλέξανδρον πάρα,
Ἥρα Κύπρις τε Διογενής τε παρθένος,
μορφῆς θέλουσαι διαπεράνασθαι κρίσιν.
τοὐμὸν δὲ κάλλος, εἰ καλὸν τὸ δυστυχὲς,
Κύπρις προτείνασ' ὡς Ἀλέξανδρος γαμεῖ,
νικᾷ· λιπὼν δὲ βούσταθμ' Ἰδαῖος Πάρις
Σπάρτην ἀφίκεθ' ὡς ἐμὸν σχήσων λέχος.
Ἥρα δὲ μεμφθεῖσ' οὕνεκ' οὐ νικᾷ θεὰς,
ἐξηνέμωσε τἄμ' Ἀλεξάνδρῳ λέχη,
δίδωσι δ' οὐκ ἔμ', ἀλλ' ὁμοιώσασ' ἐμοὶ
εἴδωλον ἔμπνουν οὐρανοῦ ξυνθεῖσ' ὕπο,
Πριάμου τυράννῳ παιδί· καὶ δοκεῖ μ' ἔχειν
κενὴν δόκησιν, οὐκ ἔχων. τὰ δ' αὖ Διὸς
βουλεύματ' ἄλλα τοῖσδε συμβαίνει κακοῖς·
πόλεμον γὰρ εἰσήνεγκεν Ἑλλήνων χθονὶ
καὶ Φρυξὶ δυστήνοισιν, ὡς ὄχλου βροτῶν
πλήθους τε κουφίσειε μητέρα χθόνα
γνωτόν τε θείη τὸν κράτιστον Ἑλλάδος.
Φρυγῶν δ' ἐς ἀλκὴν προὐτέθην ἐγὼ μὲν οὔ,
τὸ δ' ὄνομα τοὐμὸν, ἆθλον Ἕλλησιν δορός.
λαβὼν δέ μ' Ἑρμῆς ἐν πτυχαῖσιν αἰθέρος
νεφέλῃ καλύψας (οὐ γὰρ ἠμέλησέ μου
Ζεύς) τόνδ' ἐς οἶκον Πρωτέως ἱδρύσατο,
πάντων προκρίνας σωφρονέστατον βροτῶν,
ἀκέραιον ὡς σώσαιμι Μενέλεῳ λέχος.
κἀγὼ μὲν ἐνθάδ' εἴμ', ὁ δ' ἄθλιος πόσις
στράτευμ' ἀθροίσας τὰς ἐμὰς ἀναρπαγὰς
θηρᾷ πορευθεὶς Ἰλίου πυργώματα.
ψυχαὶ δὲ πολλαὶ δι' ἔμ' ἐπὶ Σκαμανδρίοις
ῥοαῖσιν ἔθανον· ἡ δὲ πάντα τλᾶσ' ἐγὼ

κατάρατός εἰμι καὶ δοκῶ προδοῦσ' ἐμὸν
πόσιν συνάψαι πόλεμον Ἕλλησιν μέγαν.
τί δῆτ' ἔτι ζῶ; θεοῦ τόδ' εἰσήκουσ' ἔπος
Ἑρμοῦ, τὸ κλεινὸν ἔτι κατοικήσειν πέδον
Σπάρτης σὺν ἀνδρί, γνόντος ὡς ἐς Ἴλιον
οὐκ ἦλθον, ἵνα μὴ λέκτρ' ὑποστρώσω τινί.
ἕως μὲν οὖν φῶς ἡλίου τόδ' ἔβλεπε
Πρωτεύς, ἄσυλος ἦν γάμων· ἐπεὶ δὲ γῆς
σκότῳ κέκρυπται, παῖς ὁ τοῦ τεθνηκότος
θηρᾷ γαμεῖν με. τὸν πάλαι δ' ἐμὸν πόσιν
τιμῶσα Πρωτέως μνῆμα προσπίτνω τόδε
ἱκέτις, ἵν' ἀνδρὶ τἀμὰ διασώσῃ λέχη,
ὡς εἰ καθ' Ἑλλάδ' ὄνομα δυσκλεὲς φέρω,
μή μοι τὸ σῶμά γ' ἐνθάδ' αἰσχύνην ὄφλῃ.

ΤΕΥΚΡΟΣ.

τίς τῶνδ' ἐρυμνῶν δωμάτων ἔχει κράτος;
Πλούτου γὰρ οἶκος ἄξιος προσεικάσαι
βασίλειά τ' ἀμφιβλήματ' εὔθριγκοί θ' ἕδραι.
ἔα·
ὦ θεοί, τίν' εἶδον ὄψιν; ἐχθίστην ὁρῶ
γυναικὸς εἰκὼ φόνιον, ἥ μ' ἀπώλεσε
πάντας τ' Ἀχαιούς. θεοί σ', ὅσον μίμημ' ἔχεις
Ἑλένης, ἀποπτύσαιεν. εἰ δὲ μὴ 'ν ξένῃ
γαίᾳ πόδ' εἶχον, τῷδ' ἂν εὐστόχῳ πτερῷ
ἀπόλαυσιν εἰκοῦς ἔθανες ἂν Διὸς κόρης.

ΕΛ. τί δ', ὦ ταλαίπωρ', ὅστις ὤν μ' ἀπεστράφης,
καὶ ταῖς ἐκείνης συμφοραῖς ἐμὲ στυγεῖς;

ΤΕΥ. ἥμαρτον· ὀργῇ δ' εἶξα μᾶλλον ἤ μ' ἐχρῆν·
μισεῖ γὰρ Ἑλλὰς πᾶσα τὴν Διὸς κόρην.
σύγγνωθι δ' ἡμῖν τοῖς λελεγμένοις, γύναι.

ΕΛ. τίς δ' εἶ; πόθεν γῆς τῆσδ' ἐπεστράφης πέδον;

ΤΕΥ. εἷς τῶν Ἀχαιῶν, ὦ γύναι, τῶν ἀθλίων.
ΕΛ. οὔ τἄρα σ' Ἑλένην εἰ στυγεῖς θαυμαστέον.
ἀτὰρ τίς εἶ πόθεν; τίν' ἐξαυδᾶν σε χρή;
ΤΕΥ. ὄνομα μὲν ἡμῖν Τεῦκρος, ὁ δὲ φύσας πατὴρ
Τελαμών, Σαλαμὶς δὲ πατρὶς ἡ θρέψασά με.
ΕΛ. τί δῆτα Νείλου τούσδ' ἐπιστρέφει γύας;
ΤΕΥ. φυγὰς πατρῴας ἐξελήλαμαι χθονός.
ΕΛ. τλήμων ἂν εἴης, τίς δέ σ' ἐκβάλλει πάτρας;
ΤΕΥ. Τελαμὼν ὁ φύσας· τίν' ἂν ἔχοις μᾶλλον φίλον;
ΕΛ. ἐκ τοῦ; τὸ γάρ τοι πρᾶγμα συμφορὰν ἔχει.
ΤΕΥ. Αἴας μ' ἀδελφὸς ὤλεσ' ἐν Τροίᾳ θανών.
ΕΛ. πῶς; οὔ τί που σῷ φασγάνῳ βίον στερείς;
ΤΕΥ. οἰκεῖον αὐτὸν ὤλεσ' ἅλμ' ἐπὶ ξίφος.
ΕΛ. μανέντ'; ἐπεὶ τίς σωφρονῶν τλαίη τάδ' ἄν;
ΤΕΥ. τὸν Πηλέως τιν' οἶσθ' Ἀχιλλέα γόνον;
ΕΛ. μνηστήρ ποθ' Ἑλένης ἦλθεν, ὡς ἀκούομεν.
ΤΕΥ. θανὼν ὅδ' ὅπλων ἔριν ἔθηκε συμμάχοις.
ΕΛ. καὶ δὴ τί τοῦτ' Αἴαντι γίγνεται κακόν;
ΤΕΥ. ἄλλου λαβόντος ὅπλ' ἀπηλλάχθη βίου.
ΕΛ. σὺ τοῖς ἐκείνου δῆτα πήμασιν νοσεῖς;
ΤΕΥ. ὁθούνεκ' αὐτῷ γ' οὐ ξυνωλόμην ὁμοῦ.
ΕΛ. ἦλθες γὰρ, ὦ ξέν', Ἰλίου κλεινὴν πόλιν;
ΤΕΥ. καὶ ξύν γε πέρσας αὐτὸς ἀνταπωλόμην.
ΕΛ. ἤδη γὰρ ἧπται καὶ κατείργασται πυρί;
ΤΕΥ. ὥστ' οὐδ' ἴχνος γε τειχέων εἶναι σαφές.
ΕΛ. ὦ τλῆμον Ἑλένη, διὰ σ' ἀπόλλυνται Φρύγες.
ΤΕΥ. καὶ πρός γ' Ἀχαιοί· μεγάλα δ' εἴργασται κακά.
ΕΛ. πόσον χρόνον γὰρ διαπεπόρθηται πόλις;
ΤΕΥ. ἑπτὰ σχεδόν τι καρπίμους ἐτῶν κύκλους.
ΕΛ. χρόνον δ' ἐμείνατ' ἄλλον ἐν Τροίᾳ πόσον;
ΤΕΥ. πολλὰς σελήνας, δέκα διελθούσας ἔτη.
ΕΛ. ἦ καὶ γυναῖκα Σπαρτιᾶτιν εἵλετε;

ΤΕΥ. Μενέλαος αὐτὴν ἦγ' ἐπισπάσας κόμης.
ΕΛ. εἶδες σὺ τὴν δύστηνον ; ἢ κλύων λέγεις ;
ΤΕΥ. ὥσπερ σέ γ', οὐδὲν ἧσσον, ὀφθαλμοῖς ὁρῶ.
ΕΛ. σκοπεῖτε μὴ δόκησιν εἴχετ' ἐκ θεῶν.
ΤΕΥ. ἄλλου λόγου μέμνησο, μὴ κείνης ἔτι.
ΕΛ. οὕτω δοκεῖτε τὴν δόκησιν ἀσφαλῆ ;
ΤΕΥ. αὐτὸς γὰρ ὄσσοις εἶδον, εἰ καὶ νῦν σ' ὁρῶ.
ΕΛ. ἤδη δ' ἐν οἴκοις σὺν δάμαρτι Μενέλεως ;
ΤΕΥ. οὔκουν ἐν Ἄργει γ' οὐδ' ἐπ' Εὐρώτα ῥοαῖς.
ΕΛ. αἰαῖ· κακὸν τόδ' εἶπας οἷς κακὸν λέγεις.
ΤΕΥ. ὡς κεῖνος ἀφανὴς σὺν δάμαρτι κλῄζεται.
ΕΛ. οὐ πᾶσι πορθμὸς αὑτὸς Ἀργείοισιν ἦν ;
ΤΕΥ. ἦν, ἀλλὰ χειμὼν ἄλλοσ' ἄλλον ὥρισεν.
ΕΛ. ποίοισιν ἐν νώτοισι ποντίας ἁλός ;
ΤΕΥ. μέσον περῶσι πέλαγος Αἰγαίου πόρου.
ΕΛ. κἀκ τοῦδε Μενέλαόν τις εἶδ' ἀφιγμένον ;
ΤΕΥ. οὐδείς· θανὼν δὲ κλῄζεται καθ' Ἑλλάδα.
ΕΛ. ἀπωλόμεσθα· Θεστιὰς δ' ἔστιν κόρη ;
ΤΕΥ. Λήδαν ἔλεξας ; οἴχεται θανοῦσα δή.
ΕΛ. οὔ πού νιν Ἑλένης αἰσχρὸν ὤλεσεν κλέος ;
ΤΕΥ. φασὶν, βρόχῳ γ' ἅψασαν εὐγενῆ δέρην.
ΕΛ. οἱ Τυνδάρειοι δ' εἰσὶν ἢ οὐκ εἰσὶν κόροι ;
ΤΕΥ. τεθνᾶσι κοὐ τεθνᾶσι· δύο δ' ἐστὸν λόγω.
ΕΛ. πότερος ὁ κρείσσων ; ὢ τάλαιν' ἐγὼ κακῶν.
ΤΕΥ. ἄστροις σφ' ὁμοιωθέντε φάσ' εἶναι θεώ.
ΕΛ. καλῶς ἔλεξας τοῦτο· θάτερον δὲ τί ;
ΤΕΥ. σφαγαῖς ἀδελφῆς οὕνεκ' ἐκπνεῦσαι βίον.
ἅλις δὲ μύθων· οὐ διπλᾶ χρῄζω στένειν.
ὧν δ' οὕνεκ' ἦλθον τούσδε βασιλείους δόμους,
τὴν θεσπιῳδὸν Θεονόην χρῄζων ἰδεῖν,
σὺ προξένησον, ὡς τύχω μαντευμάτων
ὅπῃ νεὼς στείλαιμ' ἂν οὔριον πτερὸν

εἰς γῆν ἐναλίαν Κύπρον, οὗ μ' ἐθέσπισεν
οἰκεῖν Ἀπόλλων, ὄνομα νησιωτικὸν
Σαλαμῖνα θέμενον τῆς ἐκεῖ χάριν πάτρας.

ΕΛ. πλοῦς, ὦ ξέν', αὐτὸς σημανεῖ· σὺ δ' ἐκλιπὼν
γῆν τήνδε φεῦγε πρίν σε παῖδα Πρωτέως
ἰδεῖν, ὃς ἄρχει τῆσδε γῆς· ἄπεστι δὲ
κυσὶν πεποιθὼς ἐν φοναῖς θηροκτόνοις·
κτείνει γὰρ Ἕλλην' ὅντιν' ἂν λάβῃ ξένον·
ὅτου δ' ἕκατι, μήτε σὺ ζήτει μαθεῖν
ἐγώ τε σιγῶ· τί γὰρ ἂν ὠφελοῖμί σε;

ΤΕΥ. καλῶς ἔλεξας, ὦ γύναι· θεοὶ δέ σοι
ἐσθλῶν ἀμοιβὰς ἀντιδωρησαίατο.
Ἑλένῃ δ' ὅμοιον σῶμ' ἔχουσ' οὐ τὰς φρένας
ἔχεις ὁμοίας, ἀλλὰ διαφόρους πολύ.
κακῶς δ' ὄλοιτο, μηδ' ἐπ' Εὐρώτα ῥοὰς
ἔλθοι· σὺ δ' εἴης εὐτυχὴς ἀεί, γύναι.

ΕΛ. ὦ μεγάλων ἀχέων καταβαλλομένα μέγαν οἶκτον,
ποῖον ἁμιλλαθῶ γόον; ἢ τίνα μοῦσαν ἐπέλθω,
δάκρυσιν ἢ θρήνοις ἢ πένθεσιν; ἒ ἔ.
πτεροφόροι νεάνιδες, στρ. α'.
παρθένοι Χθονὸς κόραι
Σειρῆνες, εἴθ' ἐμοῖς γόοις
μόλοιτ' ἔχουσαι τὸν Λίβυν
λωτὸν ἢ σύριγγας· αἰλίνοις κακοῖς
τοῖς ἐμοῖσι σύνοχα δάκρυα,
πάθεσι πάθεα, μέλεσι μέλεα·
μουσεῖά τε θρηνήμασι ξυνῳδὰ
πέμψειε Φερσέφασσα
φόνια φόνια, χάριτας ἵν' ἐπὶ
δάκρυσι παρ' ἐμέθεν ὑπὸ μέλαθρα
νύχια παιᾶνας
νέκυσιν ὀλομένοις λάβῃ.

ΧΟΡΟΣ.

κυανοειδὲς ἀμφ' ὕδωρ *ἀντ. α'.*
ἔτυχον ἕλικά τ' ἀνὰ χλόαν
φοίνικας ἁλίου πέπλους
αὐγαῖσιν ἐν ταῖς χρυσέαις
ἀμφιθάλπουσ' ἔν τε δόνακος ἔρνεσιν·
ἔνθεν οἰκτρὸν ὅμαδον ἔκλυον
ἄλυρον ἔλεγον, ὅ τι ποτ' ἔλακεν
* * * *αἰάγμασι στένουσα,*
Νύμφα τις οἷα Ναῒς
ὄρεσι φυγάδα νόμον ἱεῖσα
γοερὸν, ὑπὸ δὲ πέτρινα μύχατα
γύαλα κλαγγαῖσιν
Πανὸς ἀναβοᾷ γάμους.

ΕΛ. *ἰὼ ἰώ·*
θήραμα βαρβάρου πλάτας, *στρ. β'.*
Ἑλλανίδες κόραι,
ναύτας Ἀχαιῶν
τις ἔμολεν ἔμολε δάκρυα δάκρυσί μοι φέρων,
Ἰλίου κατασκαφὰν
πυρὶ μέλουσαν δαΐῳ
δι' ἐμὲ τὰν πολυκτόνον,
δι' ἐμὸν ὄνομα πολύπονον.
Λήδα δ' ἐν ἀγχόναις
θάνατον ἔλαβεν
αἰσχύνας ἐμᾶς ὑπ' ἀλγέων.
ὁ δ' ἐμὸς ἐν ἁλὶ πολυπλανὴς
πόσις ὀλόμενος οἴχεται,
Κάστορός τε συγγόνου τε
διδυμογενὲς ἄγαλμα πατρίδος

ἀφανὲς ἀφανὲς ἱππόκροτα λέλοιπε δάπεδα
γυμνάσιά τε δονακόεντος
Εὐρώτα, νεανίαν πόνον.
ΧΟ. αἰαῖ αἰαῖ· *ἀντ. β′.*
ὦ δαίμονος πολυστόνου
μοίρας τε σᾶς, γύναι.
αἰὼν δυσαίων
τις ἔλαχεν ἔλαχεν, ὅτε σε τέκετο ματρόθεν
Ζεὺς πρέπων δι' αἰθέρος
χιονόχρως κύκνου πτερῷ·
τί γὰρ ἄπεστί σοι κακῶν;
τίνα δὲ βίοτον οὐκ ἔτλας;
μάτηρ μὲν οἴχεται,
δίδυμά τε Διὸς
οὐκ εὐδαιμονεῖ τέκεα φίλα,
χθόνα δὲ πάτριον οὐχ ὁρᾷς,
διὰ δὲ πόλεας ἔρχεται
βάξις, ἅ σε βαρβάροισι
λέχεσι, πότνια, παραδίδωσιν,
ὁ δὲ σὸς ἐν ἁλὶ κύμασί τε λέλοιπε βίοτον,
οὐδέ ποτ' ἔτι πάτρια μέλαθρα
καὶ τὰν Χαλκίοικον ὀλβιεῖς.
ΕΛ. φεῦ, τίς ἦν Φρυγῶν, τίς ἦν, *στρ. γ′.*
τὰν δακρυόεσσαν Ἰλίῳ τε πεύκαν
*ὃς ἔτεμε τοῖς θ' Ἑλλανίας ἀπὸ χθονὸς;
ἔνθεν ὀλόμενον σκάφος
ὁ Πριαμίδας συναρμόσας
ἔπλευσε βαρβάρῳ πλάτᾳ
τὰν ἐμὰν ἐφ' ἑστίαν,
ἐπὶ τὸ δυστυχές *τε κάλλος,
ὡς γάμον ἐμὸν, ἅ τε δόλιος
ἁ πολυκτόνος Κύπρις

Δαναΐδαις θάνατον ἄγουσα Πριαμίδαις τε.
ὦ τάλαινα συμφορᾶς.
*ἐν δὲ χρυσέοις θρόνοις ἀντ. γ′.
ἁ Διὸς ὑπαγκάλισμα σεμνὸν Ἥρα
τὸν ὠκύπουν ἔπεμψε Μαιάδος γόνον,
ὅς με χλοερὰ δρεπομέναν
ῥόδεά *τε πέταλ᾽ ἔσω πέπλων,
τὰν Χαλκίοικον ὡς μόλοιμ᾽,
ἁρπάσας δι᾽ αἰθέρος
τάνδε γαῖαν εἰς ἄνολβον
ἔριν ἔριν τάλαιναν ἔθετο
Πριαμίδαισιν Ἑλλάδος.
τὸ δ᾽ ἐμὸν ὄνομα παρὰ Σιμουντίοις ῥοαῖσι
μαψίδιον ἔχει φάτιν.
ΧΟ. ἔχεις μὲν ἀλγείν᾽, οἶδα· σύμφορον δέ τοι
ὡς ῥᾷστα τἀναγκαῖα τοῦ βίου φέρειν.
ΕΛ. φίλαι γυναῖκες, τίνι πότμῳ συνεζύγην;
ἆρ᾽ ἡ τεκοῦσά μ᾽ ἔτεκεν ἀνθρώποις τέρας;
γυνὴ γὰρ οὔθ᾽ Ἑλληνὶς οὔτε βάρβαρος
τεῦχος νεοσσῶν λευκὸν ἐκλοχεύεται,
ἐν ᾧ με Λήδαν φασὶν ἐκ Διὸς τεκεῖν.
τέρας γὰρ ὁ βίος καὶ τὰ πράγματ᾽ ἐστί μοι,
τὰ μὲν δι᾽ Ἥραν, τὰ δὲ τὸ κάλλος αἴτιον.
εἴθ᾽ ἐξαλειφθεῖσ᾽ ὡς ἄγαλμ᾽ αὖθις πάλιν
αἴσχιον εἶδος ἀντὶ τοῦ καλοῦ ᾽λαβον,
καὶ τὰς τύχας μὲν τὰς κακὰς ἃς νῦν ἔχω
Ἕλληνες ἐπελάθοντο, τὰς δὲ μὴ κακὰς
ἔσωζον ὥσπερ τὰς κακὰς σῴζουσί μου.
ὅστις μὲν οὖν εἰς μίαν ἀποβλέπων τύχην
πρὸς θεῶν κακοῦται, βαρὺ μέν, οἰστέον δ᾽ ὅμως·
ἡμεῖς δὲ πολλαῖς συμφοραῖς ἐγκείμεθα.
πρῶτον μὲν οὐκ οὖσ᾽ ἄδικος, εἰμὶ δυσκλεής·

καὶ τοῦτο μεῖζον τῆς ἀληθείας κακόν,
ὅστις τὰ μὴ προσόντα κέκτηται κακά.
ἔπειτα πατρίδος θεοί μ' ἀφιδρύσαντο γῆς
εἰς βάρβαρ' ἤθη, καὶ φίλων τητωμένη
δούλη καθέστηκ' οὖσ' ἐλευθέρων ἄπο·
τὰ βαρβάρων γὰρ δοῦλα πάντα πλὴν ἑνός.
ἄγκυρα δ' ἥ μου τὰς τύχας ὤχει μόνη,
πόσιν ποθ' ἥξειν καί μ' ἀπαλλάξειν κακῶν,
οὗτος τέθνηκεν, οὗτος οὐκέτ' ἔστι δή.
μήτηρ δ' ὄλωλε, καὶ φονεὺς αὐτῆς ἐγώ,
ἀδίκως μὲν, ἀλλὰ τἄδικον τοῦτ' ἔστ' ἐμόν·
ὃ δ' ἀγλάϊσμα δωμάτων ἐμοῦ τ' ἔφυ,
θυγάτηρ ἄνανδρος πολιὰ παρθενεύεται·
τὼ τοῦ Διὸς δὲ λεγομένω Διοσκόρω
οὐκ ἐστόν. ἀλλὰ πάντ' ἔχουσα δυστυχῆ
τοῖς πράγμασιν τέθνηκα, τοῖς δ' ἔργοισιν οὔ.
τὸ δ' ἔσχατον τοῦτ', εἰ μόλοιμεν εἰς πάτραν,
κλείθροις ἂν εἰργοίμεσθα, τὴν ὑπ' Ἰλίῳ
† δοκοῦντες Ἑλένην Μενέλεώ μ' ἐλθεῖν μέτα.
εἰ μὲν γὰρ ἔζη πόσις, ἀνεγνώσθημεν ἂν
εἰς ξύμβολ' ἐλθόνθ' ἃ φανέρ' ἂν μόνοις ἂν ἦν.
νῦν δ' οὔτε τοῦτ' ἔστ' οὔτε μὴ σωθῇ ποτε.
τί δῆτ' ἔτι ζῶ; τίν' ὑπολείπομαι τύχην;
γάμους ἑλομένη τῶν κακῶν ὑπαλλαγὰς,
μετ' ἀνδρὸς οἰκεῖν βαρβάρου πρὸς πλουσίαν
τράπεζαν ἵζουσ'; ἀλλ' ὅταν πόσις πικρὸς
ξυνῇ γυναικὶ, καὶ τὸ σῶμ' ἐστιν πικρόν.
θανεῖν κράτιστον· πῶς θάνοιμ' ἂν οὖν καλῶς;
ἀσχήμονες μὲν ἀγχόναι μετάρσιοι,
κἀν τοῖσι δούλοις δυσπρεπὲς νομίζεται·
σφαγαὶ δ' ἔχουσιν εὐγενές τι καὶ καλὸν,
σμικρὸν δ' ὁ καιρὸς ἄρτ' ἀπαλλάξαι βίου.

εἰς γὰρ τοσοῦτον ἤλθομεν βάθος κακῶν·
αἱ μὲν γὰρ ἄλλαι διὰ τὸ κάλλος εὐτυχεῖς
γυναῖκες, ἡμᾶς δ' αὐτὸ τοῦτ' ἀπώλεσεν.
ΧΟ. Ἑλένη, τὸν ἐλθόνθ', ὅστις ἐστὶν ὁ ξένος,
μὴ πάντ' ἀληθῆ δοξάσῃς εἰρηκέναι.
ΕΛ. καὶ μὴν σαφῶς γ' ἔλεξ' ὀλωλέναι πόσιν.
ΧΟ. πόλλ' ἂν γένοιτο καὶ διὰ ψευδῶν ἔπη.
ΕΛ. καὶ τἄμπαλίν γε τῶνδ' ἀληθείᾳ σαφῆ.
ΧΟ. εἰς ξυμφορὰν γὰρ ἀντὶ τἀγαθοῦ φέρει.
ΕΛ. φόβος γὰρ εἰς τὸ δεῖμα περιβαλών μ' ἄγει.
ΧΟ. πῶς δ' εὐμενείας τοισίδ' ἐν δόμοις ἔχεις;
ΕΛ. πάντες φίλοι μοι πλὴν ὁ θηρεύων γάμους.
ΧΟ. οἶσθ' οὖν ὃ δρᾶσον; μνήματος λιποῦσ' ἕδραν,
ΕΛ. εἰς ποῖον ἕρπεις μῦθον ἢ παραίνεσιν;
ΧΟ. ἐλθοῦσ' ἐς οἴκους, ἣ τὰ πάντ' ἐπίσταται,
τῆς ποντίας Νηρῇδος ἐκγόνου κόρης,
πυθοῦ πόσιν σὸν Θεονόης εἴτ' ἔστ' ἔτι
εἴτ' ἐκλέλοιπε φέγγος· ἐκμαθοῦσα δ' εὖ
πρὸς τὰς τύχας τὸ χάρμα τοὺς γόους τ' ἔχε.
πρὶν δ' οὐδὲν ὀρθῶς εἰδέναι, τί σοι πλέον
λυπουμένῃ γένοιτ' ἄν; ἀλλ' ἐμοὶ πιθοῦ·
τάφον λιποῦσα τόνδε σύμμιξον κόρῃ,
ὅθενπερ εἴσει πάντα, τἀληθῆ φράσαι·
ἔχουσ' ἐν οἴκοις τοῖσδε τί βλέπεις πρόσω;
θέλω δὲ κἀγὼ σοὶ συνεισελθεῖν δόμους
καὶ συμπυθέσθαι παρθένου θεσπίσματα·
γυναῖκα γὰρ δὴ συμπονεῖν γυναικὶ χρή.
ΕΛ. φίλαι, λόγους ἐδεξάμαν· στρ.
βᾶτε βᾶτε δ' εἰς δόμους,
ἀγῶνας ἐντὸς [οἴκων] ὡς
πύθησθε τοὺς ἐμούς.
ΧΟ. θέλουσαν οὐ μόλις καλεῖς.

ΕΛ. ἰὼ μέλεος * ἅδ' ἁμέρα.
τίν' ἄρα τάλαινα τίνα λόγον
δακρυόεντ' ἀκούσομαι ;
ΧΟ. μὴ πρόμαντις ἀλγέων
προλάμβαν', ὦ φίλα, γόους.
ΕΛ. τί μοι πόσις μέλεος ἔτλα ; ἀντ.
πότερα δέρκεται φάος
τέθριππά θ' ἁλίου
[εἰς] κέλευθά τ' ἀστέρων,
* * * *
* * * *
ἦ 'ν νέκυσι δὴ κατὰ χθονὸς
τὰν χθόνιον ἔχει τύχαν ;
ΧΟ. εἰς τὸ φέρτερον τίθει
τὸ μέλλον, ὅ τι γενήσεται.
ΕΛ. σὲ γὰρ ἐκάλεσα, σὲ δὲ κατόμοσα,
τὸν ὑδρόεντα δόνακι χλωρὸν
Εὐρώταν, θανόντος εἰ βάξις
ἔτυμος ἀνδρὸς ἅδε μοι.
τί τάδ' ἀσύνετα ;
φόνιον αἰώρημα
διὰ δέρης ὀρέξομαι,
ἢ ξιφοκτόνον δίωγμα
λαιμορύτου σφαγᾶς
αὐτοσίδαρον ἔσω πελάσω διὰ σαρκὸς ἅμιλλαν,
θῦμα τριζύγοις θεαῖσι
τῷ τε συρίγγων †ἀοιδὰν σεβί-
ζοντι Πριαμίδᾳ ποτ' ἀμφὶ βουστάθμους.
ΧΟ. ἄλλοσ' ἀποτροπὰ κακῶν
γένοιτο, τὸ δὲ σὸν εὐτυχές.
ΕΛ. ἰὼ τάλαινα Τροία,
δι' ἔργ' ἄνεργ' ὄλλυσαι μέλεά τ' ἔτλας·

τὰ δ' ἐμὰ δῶρα Κύπριδος ἔτεκε
πολὺ μὲν αἷμα, πολὺ δὲ δάκρυον, ἄχεά τ' ἄχεσι,
δάκρυα δάκρυσιν ἔλαβε πάθεα,
* * * * * *
ματέρες τε παῖδας [ὤλεσαν]·
ἀπὸ δὲ παρθένοι κόμας
ἔθεντο σύγγονοι νεκρῶν Σκαμάνδριον
ἀμφὶ Φρύγιον οἶδμα.
βοὰν βοὰν δ' Ἑλλὰς
ἐκελάδησ' ἀνωτότυξεν,
ἐπὶ δὲ κρατὶ χέρας ἔθηκεν,
ὄνυχι δ' ἁπαλόχροα γένυν
ἔδευσε φοινίαισι πλαγαῖς.
ὦ μάκαρ Ἀρκαδίᾳ ποτὲ παρθένε Καλλιστοῖ, Διὸς
ἃ λεχέων ἐπέβας τετραβάμοσι γυίοις,
ὡς πολὺ ματρὸς ἐμᾶς ἔλαχες πλέον,
ἁ μορφᾷ θηρῶν λαχνογυίων
ὄμματι λάβρῳ σχῆμα †λεαίνης
ἐξαλλάξασ' ἄχθεα λύπης·
ἅν τέ ποτ' Ἄρτεμις ἐξεχορεύσατο
χρυσοκέρατ' ἔλαφον Μέροπος Τιτανίδα κούραν
καλλοσύνας ἕνεκεν· τὸ δ' ἐμὸν δέμας
ὤλεσεν ὤλεσε Πέργαμα Δαρδανίας
ὀλομένους τ' Ἀχαιούς.

ΜΕΝΕΛΑΟΣ.

ὦ τὰς τεθρίππους Οἰνομάῳ Πῖσαν κάτα
Πέλοψ ἁμίλλας ἐξαμιλληθείς ποτε,
εἴθ' ὤφελες τόθ' ἡνίκ' ἔρανον εἰς θεοὺς
†πεισθεὶς ἐποίεις ἐν θεοῖς λιπεῖν βίον,
πρὶν τὸν ἐμὸν Ἀτρέα πατέρα γεννῆσαί ποτε,
ὃς ἐξέφυσεν Ἀερόπης λέκτρων ὕπο

Ἀγαμέμνον' ἐμέ τε Μενέλεων, κλεινὸν ζυγόν·
πλεῖστον γὰρ οἶμαι, καὶ τόδ' οὐ κόμπῳ λέγω,
στράτευμα κώπῃ διορίσαι Τροίαν ἔπι,
τύραννος οὐδὲν πρὸς βίαν στρατηλατῶν,
ἑκοῦσι δ' ἄρξας Ἑλλάδος νεανίαις.
καὶ τοὺς μὲν οὐκέτ' ὄντας ἀριθμῆσαι πάρα,
τοὺς δ' ἐκ θαλάσσης ἀσμένως πεφευγότας
νεκρῶν φέροντας ὀνόματ' εἰς οἴκους πάλιν.
ἐγὼ δ' ἐπ' οἶδμα πόντιον γλαυκῆς ἁλὸς
τλήμων ἀλῶμαι χρόνον ὅσονπερ Ἰλίου
πύργους ἔπερσα, κεἰς πάτραν χρῄζων μολεῖν
οὐκ ἀξιοῦμαι τοῦδε πρὸς θεῶν τυχεῖν,
Λιβύης δ' ἐρήμους ἀξένους τ' ἐπιδρομὰς
πέπλευκα πάσας· χὤταν ἐγγὺς ὦ πάτρας,
πάλιν μ' ἀπωθεῖ πνεῦμα, κοὔποτ' οὔριον
εἰσῆλθε λαῖφος ὥστε μ' εἰς πάτραν μολεῖν.
καὶ νῦν τάλας ναυαγὸς ἀπολέσας φίλους
ἐξέπεσον εἰς γῆν τήνδε· ναῦς δὲ πρὸς πέτρας
πολλοὺς ἀριθμοὺς ἄγνυται ναυαγίων.
τρόπις δ' ἐλείφθη ποικίλων ἁρμοσμάτων,
ἐφ' ἧς ἐσώθην μόλις ἀνελπίστῳ τύχῃ
Ἑλένη τε, Τροίας ἣν ἀποσπάσας ἔχω.
ὄνομα δὲ χώρας ἥτις ἥδε καὶ λεὼς
οὐκ οἶδ'· ὄχλον γὰρ εἰσπεσεῖν ᾐσχυνόμην
ὥσθ' ἱστορῆσαι, τῆς ἐμῆς δυσχλαινίας
κρύπτων ὑπ' αἰδοῦς τὰς τύχας. ὅταν δ' ἀνὴρ
πράξῃ κακῶς ὑψηλός, εἰς ἀηθίαν
πίπτει κακίω τοῦ πάλαι δυσδαίμονος.
χρεία δὲ τείρει μ'· οὔτε γὰρ σῖτος πάρα
οὔτ' ἀμφὶ χρῶτ' ἐσθῆτες· αὐτὸ δ' εἰκάσαι
πάρεστι· ναὸς ἐκβόλοις ἀμπίσχομαι.
πέπλους δὲ τοὺς πρὶν λαμπρά τ' ἀμφιβλήματα

χλιδάς τε πόντος ἥρπασ'· ἐν δ' ἄντρου μυχοῖς
κρύψας γυναῖκα τὴν κακῶν πάντων ἐμοὶ
ἄρξασαν ἥκω, τούς τε περιλελειμμένους
φίλων φυλάσσειν τἄμ' ἀναγκάσας λέχη.
μόνος δὲ νοστῶ, τοῖς ἐκεῖ ζητῶν φίλοις
τὰ πρόσφορ' ἤν πως ἐξερευνήσας λάβω.
ἰδὼν δὲ δῶμα περιφερὲς θριγκοῖς τόδε
πύλας τε σεμνὰς ἀνδρὸς ὀλβίου τινὸς,
προσῆλθον· ἐλπὶς δ' ἔκ γε πλουσίων δόμων
λαβεῖν τι ναύταις· ἐκ δὲ μὴ 'χόντων βίον,
οὐδ' εἰ θέλοιεν, ὠφελεῖν ἔχοιεν ἄν.
ὠή· τίς ἂν πυλωρὸς ἐκ δόμων μόλοι,
ὅστις διαγγείλειε τἄμ' εἴσω κακά;

ΓΡΑΥΣ.

τίς πρὸς πύλαισιν; οὐκ ἀπαλλάξει δόμων
καὶ μὴ πρὸς αὐλείοισιν ἑστηκὼς πύλαις
ὄχλον παρέξεις δεσπόταις; ἢ κατθανεῖ
Ἕλλην πεφυκώς, οἷσιν οὐκ ἐπιστροφαί.
ΜΕ. ὦ γραῖα, ταῦτα πάντ' ἔπη καλῶς λέγεις.
ἔξεστι· πείσομαι γάρ· ἀλλ' ἄνες χόλου.
ΓΡ. ἄπελθ'· ἐμοὶ γὰρ τοῦτο πρόσκειται, ξένε,
μηδένα πελάζειν τοισίδ' Ἑλλήνων δόμοις.
ΜΕ. ἆ· μὴ προσείλει χεῖρα μηδ' ὤθει βίᾳ.
ΓΡ. πείθει γὰρ οὐδὲν ὧν λέγω· σὺ δ' αἴτιος.
ΜΕ. ἄγγειλον εἴσω δεσπόταισι τοῖσι σοῖς.
ΓΡ. πικρῶς ἄρ' οἶμαί γ' ἀγγελεῖν τοὺς σοὺς λόγους
ΜΕ. ναυαγὸς ἥκω ξένος, ἀσύλητον γένος.
ΓΡ. οἶκον πρὸς ἄλλον νύν τιν' ἀντὶ τοῦδ' ἴθι.
ΜΕ. οὔκ, ἀλλ' ἔσω πάρειμι· καὶ σύ μοι πιθοῦ.
ΓΡ. ὀχληρὸς ἴσθ' ὤν· καὶ τάχ' ὠσθήσει βίᾳ.
ΜΕ. αἰαῖ· τὰ κλεινὰ ποῦ 'στί μοι στρατεύματα;

ΓΡ. οὐκοῦν ἐκεῖ που σεμνὸς ἦσθ', οὐκ ἐνθάδε.
ΜΕ. ὦ δαῖμον, ὡς ἀνάξι' ἠτιμώμεθα.
ΓΡ. τί βλέφαρα τέγγεις δάκρυσι; πρὸς τί δ' οἰκτρὸς εἶ;
ΜΕ. πρὸς τὰς πάροιθε συμφορὰς εὐδαίμονας.
ΓΡ. οὔκουν ἀπελθὼν δάκρυα σοῖς δώσεις φίλοις;
ΜΕ. τίς δ' ἥδε χώρα; τοῦ δὲ βασίλειοι δόμοι;
ΓΡ. Πρωτεὺς τάδ' οἰκεῖ δώματ', Αἴγυπτος δὲ γῆ.
ΜΕ. Αἴγυπτος; ὦ δύστηνος, οἷ πέπλευκ' ἄρα.
ΓΡ. τί δὴ τὸ Νείλου μεμπτόν ἐστί σοι γένος;
ΜΕ. οὐ τοῦτ' ἐμέμφθην· τὰς ἐμὰς στένω τύχας.
ΓΡ. πολλοὶ κακῶς πράσσουσιν, οὐ σὺ δὴ μόνος.
ΜΕ. ἔστ' οὖν ἐν οἴκοις ὅντιν' ὀνομάζεις ἄναξ;
ΓΡ. τόδ' ἐστὶν αὐτοῦ μνῆμα, παῖς δ' ἄρχει χθονός.
ΜΕ. ποῦ δῆτ' ἂν εἴη; πότερον ἐκτὸς ἢ 'ν δόμοις;
ΓΡ. οὐκ ἔνδον· Ἕλλησιν δὲ πολεμιώτατος.
ΜΕ. τίν' αἰτίαν σχὼν ἧς ἐπηυρόμην ἐγώ;
ΓΡ. Ἑλένη κατ' οἴκους ἐστὶ τούσδ' ἡ τοῦ Διός.
ΜΕ. πῶς φής; τίν' εἶπας μῦθον; αὖθίς μοι φράσον.
ΓΡ. ἡ Τυνδαρὶς παῖς, ἣ κατὰ Σπάρτην ποτ' ἦν.
ΜΕ. πόθεν μολοῦσα; τίνα τὸ πρᾶγμ' ἔχει λόγον;
ΓΡ. Λακεδαίμονος γῆς δεῦρο νοστήσασ' ἄπο.
ΜΕ. πότ'; οὔ τί που λελήσμεθ' ἐξ ἄντρων λέχος;
ΓΡ. πρὶν τοὺς Ἀχαιοὺς, ὦ ξέν', εἰς Τροίαν μολεῖν.
ἀλλ' ἕρπ' ἀπ' οἴκων· ἔστι γάρ τις ἐν δόμοις
τύχη, τύραννος ᾗ ταράσσεται δόμος.
καιρὸν γὰρ οὐδέν' ἦλθες· ἢν δὲ δεσπότης
λάβῃ σε, θάνατος ξένιά σοι γενήσεται.
εὔνους γάρ εἰμ' Ἕλλησιν, οὐχ ὅσον πικροὺς
λόγους ἔδωκα δεσπότην φοβουμένη.
ΜΕ. τί φῶ; τί λέξω; συμφορὰς γὰρ ἀθλίας
ἐκ τῶν πάροιθεν τὰς παρεστώσας κλύω,
εἰ τὴν μὲν αἱρεθεῖσαν ἐκ Τροίας ἄγων

ἥκω δάμαρτα καὶ κατ' ἄντρα σώζεται,
ὄνομα δὲ ταὐτὸν τῆς ἐμῆς ἔχουσά τις
δάμαρτος ἄλλη τοισίδ' ἐνναίει δόμοις.
Διὸς δ' ἔλεξε παῖδά νιν πεφυκέναι.
ἀλλ' ἦ τις ἔστι Ζηνὸς ὄνομ' ἔχων ἀνὴρ
Νείλου παρ' ὄχθας; εἷς γὰρ ὅ γε κατ' οὐρανόν.
Σπάρτη δὲ ποῦ γῆς ἐστι πλὴν ἵνα ῥοαὶ
τοῦ καλλιδόνακός εἰσιν Εὐρώτα μόνον;
ἁπλοῦν δὲ Τυνδάρειον ὄνομα κλῄζεται.
Λακεδαίμονος δὲ γαῖά τις ξυνώνυμος
Τροίας τ'; ἐγὼ μὲν οὐκ ἔχω τί χρὴ λέγειν.
πολλοὶ γάρ, ὡς εἴξασιν, ἐν πολλῇ χθονὶ
ὀνόματα ταὔτ' ἔχουσι καὶ πόλις πόλει
γυνή γυναικί τ'· οὐδὲν οὖν θαυμαστέον.
οὐδ' αὖ τὸ δεινὸν προσπόλου φευξούμεθα·
ἀνὴρ γὰρ οὐδεὶς ὧδε βάρβαρος φρένας,
ὃς ὄνομ' ἀκούσας τοὐμὸν οὐ δώσει βοράν.
κλεινὸν τὸ Τροίας πῦρ, ἐγώ θ' ὃς ἧψά νιν,
Μενέλαος, οὐκ ἄγνωστος ἐν πάσῃ χθονί.
δόμων ἄνακτα προσμενῶ· δισσὰς δέ μοι
ἔχει φυλάξεις· ἢν μὲν ὠμόφρων τις ᾖ,
κρύψας ἐμαυτὸν εἶμι πρὸς ναυάγια·
ἢν δ' ἐνδιδῷ τι μαλθακόν, τὰ πρόσφορα
τῆς νῦν παρούσης συμφορᾶς αἰτήσομαι.
κακῶν μὲν ἡμῖν ἔσχατον τοῖς ἀθλίοις,
ἄλλους τυράννους αὐτὸν ὄντα βασιλέα
βίον προσαιτεῖν· ἀλλ' ἀναγκαίως ἔχει.
λόγος γάρ ἐστιν οὐκ ἐμός, σοφῶν δ' ἔπος,
δεινῆς ἀνάγκης οὐδὲν ἰσχύειν πλέον.

ΧΟ. ἤκουσα τᾶς θεσπιῳδοῦ κόρας,
ἃ χρήζουσ' ἐφάνη 'ν τυράννοις
δόμοις, ὡς Μενέλαος οὔπω

μελαμφαὲς οἴχεται
δι' ἔρεβος χθονὶ κρυφθείς,
ἀλλ' ἔτι κατ' οἶδμ' ἅλιον
τρυχόμενος οὔπω λιμένων
ψαύσειεν πατρίας γᾶς,
ἀλατείᾳ βιότου
ταλαίφρων, ἄφιλος φίλων,
παντοδαπᾶς ἐπὶ γᾶς
πόδα χριμπτόμενος εἰναλίῳ
κώπᾳ Τρῳάδος ἐκ γᾶς.

ΕΛ. ἥδ' αὖ τάφου τοῦδ' εἰς ἕδρας ἐγὼ πάλιν
στείχω, μαθοῦσα Θεονόης φίλους λόγους
ἣ πάντ' ἀληθῶς οἶδε· φησὶ δ' ἐν φάει
πόσιν τὸν ἀμὸν ζῶντα φέγγος εἰσορᾶν,
πορθμοὺς δ' ἀλᾶσθαι μυρίους πεπλωκότα
ἐκεῖσε κἀκεῖσ' οὐδ' ἀγύμναστον πλάνοις
ἥξειν, ὅταν δὴ πημάτων λάβῃ τέλος.
ἓν δ' οὐκ ἔλεξεν, εἰ μολὼν σωθήσεται.
ἐγὼ δ' ἀπέστην τοῦτ' ἐρωτῆσαι σαφῶς,
ἡσθεῖσ' ἐπεί νιν εἶπέ μοι σεσωσμένον.
ἐγγὺς δέ νίν που τῆσδ' ἔφασκ' εἶναι χθονός,
ναυαγὸν ἐκπεσόντα σὺν παύροις φίλοις,
ὅς μοι πόθ' ἥξεις; ὡς ποθεινὸς ἂν μόλοις.
ἔα, τίς οὗτος; οὔ τί που κρυπτεύομαι
Πρωτέως ἀσέπτου παιδὸς ἐκ βουλευμάτων;
οὐχ ὡς δρομαία πῶλος ἢ βάκχη θεοῦ
τάφῳ ξυνάψω κῶλον; ἄγριος δέ τις
μορφὴν ὅδ' ἐστίν, ὅς με θηρᾶται λαβεῖν.

ΜΕ. σὲ τὴν ὄρεγμα δεινὸν ἡμιλλημένην
τύμβου 'πὶ κρηπῖδ' ἐμπύρους τ' ὀρθοστάτας,
μεῖνον· τί φεύγεις; ὡς δέμας δείξασα σὸν
ἔκπληξιν ἡμῖν ἀφασίαν τε προστίθης.

ΕΛ. ἀδικούμεθ', ὦ γυναῖκες· εἰργόμεσθα γὰρ
τάφου πρὸς ἀνδρὸς τοῦδε, καί μ' ἑλὼν θέλει
δοῦναι τυράννοις ὧν ἐφεύγομεν γάμους.
ΜΕ. οὐ κλῶπές ἐσμεν, οὐχ ὑπηρέται κακῶν.
ΕΛ. καὶ μὴν στολήν γ' ἄμορφον ἀμφὶ σῶμ' ἔχεις.
ΜΕ. στῆσον φόβου μεθεῖσα λαιψηρὸν πόδα.
ΕΛ. ἵστημ', ἐπεί γε τοῦδ' ἐφάπτομαι τόπου.
ΜΕ. τίς εἶ; τίν' ὄψιν σήν, γύναι, προσδέρκομαι;
ΕΛ. σὺ δ' εἶ τίς; αὑτὸς γὰρ σὲ κἄμ' ἔχει λόγος.
ΜΕ. οὐπώποτ' εἶδον προσφερέστερον δέμας.
ΕΛ. ὦ θεοί· θεὸς γὰρ καὶ τὸ γιγνώσκειν φίλους.
ΜΕ. Ἑλληνὶς εἶ τις ἢ 'πιχωρία γυνή;
ΕΛ. Ἑλληνίς· ἀλλὰ καὶ τὸ σὸν θέλω μαθεῖν.
ΜΕ. Ἑλένῃ σ' ὁμοίαν δὴ μάλιστ' εἶδον, γύναι.
ΕΛ. ἐγὼ δὲ Μενελάῳ γε σ'· οὐδ' ἔχω τί φῶ.
ΜΕ. ἔγνως γὰρ ὀρθῶς ἄνδρα δυστυχέστατον.
ΕΛ. ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας.
ΜΕ. ποίας δάμαρτος; μὴ θίγῃς ἐμῶν πέπλων.
ΕΛ. ἥν σοι δίδωσι Τυνδάρεως ἐμὸς πατήρ.
ΜΕ. ὦ φωσφόρ' Ἑκάτη, πέμπε φάσματ' εὐμενῆ.
ΕΛ. οὐ νυκτίφαντον πρόπολον Ἐνοδίας μ' ὁρᾷς.
ΜΕ. οὐ μὴν γυναικῶν γ' εἷς δυοῖν ἔφυν πόσις.
ΕΛ. ποίων δὲ λέκτρων δεσπότης ἄλλων ἔφυς;
ΜΕ. ἣν ἄντρα κεύθει κἀκ Φρυγῶν κομίζομαι.
ΕΛ. οὐκ ἔστιν ἄλλη σή τις ἀντ' ἐμοῦ γυνή.
ΜΕ. οὔ που φρονῶ μὲν εὖ, τὸ δ' ὄμμα μου νοσεῖ;
ΕΛ. οὐ γάρ με λεύσσων σὴν δάμαρθ' ὁρᾶν δοκεῖς;
ΜΕ. τὸ σῶμ' ὅμοιον, τὸ δὲ σαφές μ' ἀποστερεῖ.
ΕΛ. σκέψαι· τί σοι δεῖ τοῦδε; τίς σαφέστερος.
ΜΕ. ἔοικας· οὔτοι τοῦτό γ' ἐξαρνήσομαι.
ΕΛ. τίς οὖν διδάξει σ' ἄλλος ἢ σὰ γ' ὄμματα;
ΜΕ. ἐκεῖ νοσοῦμεν, ὅτι δάμαρτ' ἄλλην ἔχω.

ΕΛ. οὐκ ἦλθον εἰς γῆν Τρῳάδ', ἀλλ' εἴδωλον ἦν.
ΜΕ. καὶ τίς βλέποντα σώματ' ἐξεργάζεται;
ΕΛ. αἰθήρ, ὅθεν σὺ θεοπόνητ' ἔχεις λέχη.
ΜΕ. τίνος πλάσαντος θεῶν; ἄελπτα γὰρ λέγεις.
ΕΛ. Ἥρας, διάλλαγμ', ὡς Πάρις με μὴ λάβοι.
ΜΕ. πῶς οὖν ἂν ἐνθάδ' ἦσθά τ' ἐν Τροίᾳ θ' ἅμα;
ΕΛ. τοὔνομα γένοιτ' ἂν πολλαχοῦ, τὸ σῶμα δ' οὔ.
ΜΕ. μέθες με, λύπας ἅλις ἔχων ἐλήλυθα.
ΕΛ. λείψεις γὰρ ἡμᾶς, τὰ δὲ κέν' ἐξάξεις λέχη;
ΜΕ. καὶ χαῖρέ γ', Ἑλένῃ προσφερὴς ὁθούνεκ' εἶ.
ΕΛ. ἀπωλόμην· λαβοῦσά σ' οὐχ ἕξω πόσιν.
ΜΕ. τοὐκεῖ με μέγεθος τῶν πόνων πείθει, σὺ δ' οὔ.
ΕΛ. οἲ 'γώ· τίς ἡμῶν ἐγένετ' ἀθλιωτέρα;
οἱ φίλτατοι λείπουσιν, οὐδ' ἀφίξομαι
Ἕλληνας οὐδὲ πατρίδα τὴν ἐμήν ποτε.

ΑΓΓΕΛΟΣ.

Μενέλαε, μαστεύων σε κιγχάνω μόλις
πᾶσαν πλανηθεὶς τήνδε βάρβαρον χθόνα,
πεμφθεὶς ἑταίρων τῶν λελειμμένων ὕπο.
ΜΕ. τί δ' ἔστιν; οὔ που βαρβάρων συλᾶσθ' ὕπο;
ΑΓΓ. θαυμάστ' ἔλασσον τοὔνομ' ἢ τὸ πρᾶγμ' ἔχων.
ΜΕ. λέγ', ὡς φέρεις τι τῇδε τῇ σπουδῇ νέον.
ΑΓΓ. λέγω πόνους σε μυρίους τλῆναι μάτην.
ΜΕ. παλαιὰ θρηνεῖς πήματ'· ἀγγέλλεις δὲ τί;
ΑΓΓ. βέβηκεν ἄλοχος σὴ πρὸς αἰθέρος πτυχὰς
ἀρθεῖσ' ἄφαντος· οὐρανῷ δὲ κρύπτεται
λιποῦσα σεμνὸν ἄντρον οὗ σφ' ἐσῴζομεν,
τοσόνδε λέξασ'· 'ὦ ταλαίπωροι Φρύγες
πάντες τ' Ἀχαιοί, δι' ἔμ' ἐπὶ Σκαμανδρίοις
ἀκταῖσιν Ἥρας μηχαναῖς ἐθνῄσκετε,

δοκοῦντες Ἑλένην οὐκ ἔχοντ᾽ ἔχειν Πάριν.
ἐγὼ δ᾽ ἐπειδὴ χρόνον ἔμειν᾽ ὅσον μ᾽ ἐχρῆν,
τὸ μόρσιμον σώσασα, πατέρ᾽ ἐς οὐρανὸν
ἄπειμι· φήμας δ᾽ ἡ τάλαινα Τυνδαρὶς
ἄλλως κακὰς ἤκουσεν οὐδὲν αἰτία.᾽
ὦ χαῖρε, Λήδας θύγατερ, ἐνθάδ᾽ ἦσθ᾽ ἄρα·
ἐγὼ δέ σ᾽ ἄστρων ὡς βεβηκυῖαν μυχοὺς
ἤγγελλον εἰδὼς οὐδὲν ὡς ὑπόπτερον
δέμας φοροίης. οὐκ ἐῶ σε κερτομεῖν
ἡμᾶς τόδ᾽ αὖθις, ὡς μάτην ἐν Ἰλίῳ
πόνους παρεῖχες σῷ πόσει καὶ συμμάχοις.

ΜΕ. τοῦτ᾽ ἔστ᾽ ἐκεῖνο· ξυμβεβᾶσιν οἱ λόγοι
οἱ τῆσδ᾽ ἀληθεῖς. ὦ ποθεινὸς ἡμέρα,
ἥ σ᾽ εἰς ἐμὰς ἔδωκεν ὠλένας λαβεῖν.

ΕΛ. ὦ φίλτατ᾽ ἀνδρῶν Μενέλεως, ὁ μὲν χρόνος
παλαιός, ἡ δὲ τέρψις ἀρτίως πάρα.
ἔλαβον ἀσμένα πόσιν ἐμὸν, φίλαι,
περί τ᾽ ἐπέτασα χέρα
φίλιον ἐν μακρᾷ φλογὶ φαεσφόρῳ.

ΜΕ. κἀγὼ σέ· πολλοὺς δ᾽ ἐν μέσῳ λόγους ἔχων
οὐκ οἶδ᾽ ὁποίου πρῶτον ἄρξωμαι τὰ νῦν.

ΕΛ. γέγηθα, κρατὶ δ᾽ ὀρθίους ἐθείρας
ἀνεπτέρωκα καὶ δάκρυ σταλάσσω,
περὶ δὲ γυῖα χέρας ἔβαλον, ἡδονὰν
ὡς λάβω, ὦ πόσις.

ΜΕ. ὦ φιλτάτη πρόσοψις, οὐκ ἐμέμφθην·
ἔχω τὰ τῆς Διός τε λέκτρα Λήδας θ᾽,
ἃν ὑπὸ λαμπάδων κόροι λεύκιπποι
*σοὶ ξυνομαίμονες ὤλβισαν ὤλβισαν
τὸ πρόσθεν, ἐκ δόμων δ᾽ ἐνόσφισαν θεοί [σ᾽ ἐμοῦ]
πρὸς ἄλλαν δ᾽ ἐλαύνει θεὸς συμφορὰν τᾶσδε
κρείσσω·

ΕΛ. τὸ κακὸν δ' ἀγαθὸν σέ τε κἀμὲ συνάγαγεν, πόσι,
χρόνιον, ἀλλ' ὅμως ὀναίμαν τύχας.
ΜΕ. ὄναιο δῆτα. ταὐτὰ δὴ ξυνεύχομαι·
δυοῖν γὰρ ὄντοιν οὐχ ὁ μὲν τλήμων, ὁ δ' οὔ.
ΕΛ. φίλαι φίλαι, τὰ πάρος οὐκέτι
στένομεν οὐδ' ἀλγῶ.
πόσιν ἔχομεν ἔχομεν ἐμὸν *ἐμὸν, ὃν ἔμενον
ἔμενον ἐκ Τροίας πολυετῆ μολεῖν.
ΜΕ. ἔχεις μ' ἐγώ τέ σ'· ἡλίους δὲ μυρίους
μόγις διελθὼν ᾐσθόμην τὰ τῆς θεοῦ.
ἐμὰ δὲ δάκρυα χαρμονᾷ πλέον ἔχει
χάριτος ἢ λύπας.
ΕΛ. τί φῶ; τίς ἂν τάδ' ἤλπισεν βροτῶν ποτε;
ἀδόκητον ἔχω σε πρὸς στέρνοις.
ΜΕ. κἀγὼ σὲ τὴν δοκοῦσαν Ἰδαίαν πόλιν
μολεῖν Ἰλίου τε μελέους πύργους.
ΕΛ. ἓ ἕ· πικρὰν ἐς ἀρχὰν βαίνεις.
ΜΕ. πρὸς θεῶν, δόμων πῶς τῶν ἐμῶν ἀπεστάλης;
ΕΛ. ἓ ἕ· πικρὰν δ' ἐρευνᾷς φάτιν.
ΜΕ. λέγ', ὡς ἀκουστὰ· πάντα δῶρα δαιμόνων.
ΕΛ. ἀπέπτυσα μὲν λόγον, οἷον οἷον ἐσοίσομαι.
ΜΕ. ὅμως δὲ λέξον· ἡδύ τοι μόχθων κλύειν.
ΕΛ. οὐκ ἐπὶ λέκτρα βαρβάρου νεανία,
πετομένας κώπας,
πετομένου δ' ἔρωτος ἀδίκων γάμων.
ΜΕ. τίς *γάρ σε δαίμων ἢ πότμος συλᾷ πάτρας;
ΕΛ. ὁ Διὸς ὁ Διὸς, ὦ πόσι, με παῖς *Ἑρμᾶς
ἐπέλασεν Νείλῳ.
ΜΕ. θαυμαστά· τοῦ πέμψαντος; ὢ δεινοὶ λόγοι.
ΕΛ. κατεδάκρυσα καὶ βλέφαρον ὑγραίνω
δάκρυσιν· ἁ Διός μ' ἄλοχος ὤλεσεν.
ΜΕ. *Ἥρα; τί νῷν χρῄζουσα προσθεῖναι κακόν;*

ΕΛ. ὤμοι ἐμῶν δεινῶν, λουτρῶν καὶ κρηνῶν,
ἵνα θεαὶ μορφὰν
ἐφαίδρυναν ἔνθεν ἔμολεν κρίσις.
ΜΕ. τὰ δ' εἰς κρίσιν σοι τῶνδ' ἔθηχ' Ἥρα κακῶν;
ΕΛ. Κύπριν ὡς ἀφέλοιτο ΜΕ. πῶς; αὔδα.
ΕΛ. Πάριν ᾧ μ' ἐπένευσεν, ΜΕ. ὦ τλᾶμον.
ΕΛ. τλάμονα τλάμον' ὧδ' ἐπέλασ' Αἰγύπτῳ.
ΜΕ. εἶτ' ἀντέδωκ' εἴδωλον, ὡς σέθεν κλύω;
ΕΛ. τά τε *σὰ κατὰ μέλαθρα πάθεα πάθεα, μᾶ-
τερ, οἲ 'γώ. ΜΕ. τί φής;
ΕΛ. οὐκ ἔστιν μάτηρ· ἀγχόνιον βρόχον
δι' ἐμὲ κατεδήσατο δύσγαμον αἰσχύνᾳ.
ΜΕ. ὤμοι· θυγατρὸς δ' Ἑρμιόνης ἔστιν βίος;
ΕΛ. ἄγαμος ἄτεκνος, ὦ πόσι, καταστένει
γάμον ἄγαμον [ἐμόν].
ΜΕ. ὦ πᾶν κατ' ἄκρας δῶμ' ἐμὸν πέρσας Πάρις,
τάδε καὶ σὲ διώλεσε μυριάδας τε
χαλκεόπλων Δαναῶν.
ΕΛ. ἐμὲ δὲ πατρίδος ἄπο κακόποτμον ἀραίαν
ἔβαλε θεὸς ἀπό τε πόλεος ἀπό τε σέθεν,
ὅτι μέλαθρα λέχεά τ' ἔλιπον οὐ λιποῦσ'
ἐπ' αἰσχροῖς γάμοις.
ΧΟ. εἰ καὶ τὰ λοιπὰ τῆς τύχης εὐδαίμονος
τύχοιτε, πρὸς τὰ πρόσθεν ἀρκέσειεν ἄν.
ΑΓΓ. Μενέλαε, κἀμοὶ †πρόσδοτέ τι τῆς ἡδονῆς,
ἣν μανθάνω μὲν καὐτός, οὐ σαφῶς δ' ἔχω.
ΜΕ. ἀλλ' ὦ γεραιέ, καὶ σὺ κοινώνει λόγων.
ΑΓΓ. οὐχ ἥδε μόχθων τῶν ἐν Ἰλίῳ βραβεύς;
ΜΕ. οὐχ ἥδε, πρὸς θεῶν δ' ἦμεν ἠπατημένοι,
νεφέλης ἄγαλμ' ἔχοντες ἐν χεροῖν λυγρόν.
ΑΓΓ. τί φής;
νεφέλης ἄρ' ἄλλως εἴχομεν πόνους πέρι;

ΜΕ. Ἥρας τάδ' ἔργα καὶ θεῶν τρισσῶν ἔρις.
ΑΓΓ. ἡ δ' οὖσ' ἀληθῶς ἐστιν ἥδε σὴ δάμαρ;
ΜΕ. αὕτη· λόγοις δ' ἐμοῖσι πίστευσον τάδε.
ΑΓΓ. ὦ θύγατερ, ὁ θεὸς ὡς ἔφυ τι ποικίλον
καὶ δυστέκμαρτον. εὖ δέ πως ἀναστρέφει
ἐκεῖσε κἀκεῖσ' ἀναφέρων· ὁ μὲν πονεῖ,
ὁ δ' οὐ πονήσας αὖθις ὄλλυται κακῶς,
βέβαιον οὐδὲν τῆς ἀεὶ τύχης ἔχων.
σὺ γὰρ πόσις τε σὸς πόνων μετέσχετε,
σὺ μὲν λόγοισιν, ὁ δὲ δορὸς προθυμίᾳ.
σπεύδων δ' ὅτ' ἔσπευδ' οὐδὲν εἶχε· νῦν δ' ἔχει
αὐτόματα πράξας τἀγάθ' εὐτυχέστατα.
οὐκ ἄρα γέροντα πατέρα καὶ Διοσκόρω
ᾔσχυνας οὐδ' ἔδρασας οἷα κλῄζεται.
νῦν ἀνανεοῦμαι τὸν σὸν ὑμέναιον πάλιν
καὶ λαμπάδων μεμνήμεθ' ἃς τετραόροις
ἵπποις τροχάζων παρέφερον· σὺ δ' ἐν δίφροις
σὺν τῷδε νύμφη δῶμ' ἔλειπες ὄλβιον.
κακὸς γὰρ ὅστις μὴ σέβει τὰ δεσποτῶν
καὶ ξυγγέγηθε καὶ συνωδίνει κακοῖς.
ἐγὼ μὲν εἴην, κεἰ πέφυχ' ὅμως λάτρις,
ἐν τοῖσι γενναίοισιν ἠριθμημένος
δούλοισι, τοὔνομ' οὐκ ἔχων ἐλεύθερον,
τὸν νοῦν δέ· κρεῖσσον γὰρ τόδ' ἢ δυοῖν κακοῖν
ἕν' ὄντα χρῆσθαι, τὰς φρένας τ' ἔχειν κακὰς
ἄλλων τ' ἀκούειν δοῦλον ὄντα τῶν πέλας.
ΜΕ. ἄγ' ὦ γεραιέ, πολλὰ μὲν παρ' ἀσπίδα
μοχθήματ' ἐξέπλησας ἐκπονῶν ἐμοί·
καὶ νῦν μετασχὼν τῆς ἐμῆς εὐπραξίας
ἄγγειλον ἐλθὼν τοῖς λελειμμένοις φίλοις
τάδ' ὡς ἔχονθ' εὕρηκας οἷ τ' ἐσμὲν τύχης,
μένειν τ' ἐπ' ἀκταῖς τούς τ' ἐμοὺς καραδοκεῖν

ἀγῶνας οἳ μένουσί μ', ὡς ἐλπίζομεν,
κεἰ τήνδε πως δυναίμεθ' ἐκκλέψαι χθονός,
φρουρεῖν ὅπως ἂν εἰς ἓν ἐλθόντες τύχης
ἐκ βαρβάρων σωθῶμεν, ἢν δυνώμεθα.
ΑΓΓ. ἔσται τάδ', ὦναξ. ἀλλά τοι τὰ μάντεων
ἐσεῖδον ὡς φαῦλ' ἐστὶ καὶ ψευδῶν πλέα.
οὐδ' ἦν ἄρ' ὑγιὲς οὐδὲν ἐμπύρου φλογὸς
οὔτε πτερωτῶν φθέγματ'· εὔηθες δέ τοι
τὸ καὶ δοκεῖν ὄρνιθας ὠφελεῖν βροτούς.
Κάλχας γὰρ οὐκ εἶπ' οὐδ' ἐσήμηνε στρατῷ
νεφέλης ὕπερ θνήσκοντας εἰσορῶν φίλους,
οὐδ' Ἕλενος, ἀλλὰ πόλις ἀνηρπάσθη μάτην.
εἴποις ἄν, οὕνεχ' ὁ θεὸς οὐκ ἠβούλετο·
τί δῆτα μαντευόμεθα; τοῖς θεοῖσι χρὴ
θύοντας αἰτεῖν ἀγαθὰ, μαντείας δ' ἐᾶν·
βίου γὰρ ἄλλως δέλεαρ εὑρέθη τόδε,
κοὐδεὶς ἐπλούτησ' ἐμπύροισιν ἀργὸς ὤν·
γνώμη δ' ἀρίστη μάντις ἥ τ' εὐβουλία.
ΧΟ. εἰς ταὐτὸ κἀμοὶ δόξα μάντεων πέρι
χωρεῖ γέροντι· τοὺς θεοὺς ἔχων τις ἂν
φίλους ἀρίστην μαντικὴν ἔχοι δόμοις.
ΕΛ. εἶεν· τὰ μὲν δὴ δεῦρ' ἀεὶ καλῶς ἔχει.
ὅπως δ' ἐσώθης, ὦ τάλας, Τροίας ἄπο,
κέρδος μὲν οὐδὲν εἰδέναι, πόθος δέ τις
τὰ τῶν φίλων φίλοισιν αἰσθέσθαι κακά.
ΜΕ. ἦ πόλλ' ἀνήρου μ' ἑνὶ λόγῳ μιᾷ θ' ὁδῷ.
τί σοι λέγοιμ' ἂν τὰς ἐν Αἰγαίῳ φθορὰς
τὰ Ναυπλίου τ' Εὐβοικὰ πυρπολήματα
Κρήτην τε Λιβύης θ' ἃς ἐπεστράφην πόλεις,
σκοπιάς τε Περσέως; οὐ γὰρ ἐμπλήσαιμί σε
μύθῳ, λέγων τ' ἄν σοι κάκ' ἀλγοίην ἔτι,
πάσχων τ' ἔκαμνον· δὶς δὲ λυπηθεῖμεν ἄν.

ΕΛ. κάλλιον εἶπας ἤ σ' ἀνηρόμην ἐγώ.
ἓν δ' εἰπὲ πάντα παραλιπών, πόσον χρόνον
πόντου 'πὶ νώτοις ἅλιον ἐφθείρου πλάνον;
ΜΕ. ἐνιαυσίων πρὸς τοῖσιν ἐν Τροίᾳ δέκα
ἔτεσι διῆλθον ἑπτὰ περιδρομὰς ἐτῶν.
ΕΛ. φεῦ φεῦ· μακρόν γ' ἔλεξας, ὦ τάλας, χρόνον.
σωθεὶς δ' ἐκεῖθεν ἐνθάδ' ἦλθες εἰς σφαγάς.
ΜΕ. πῶς φής; τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.
ΕΛ. θανεῖ πρὸς ἀνδρὸς οὗ τάδ' ἐστὶ δώματα.
ΜΕ. τί χρῆμα δράσας ἄξιον τῆς συμφορᾶς;
ΕΛ. ἥκεις ἄελπτος ἐμποδών τ' ἐμοῖς γάμοις.
ΜΕ. ἦ γὰρ γαμεῖν τις τἄμ' ἐβουλήθη λέχη;
ΕΛ. ὕβριν θ' ὑβρίζειν εἰς ἔμ', ἣν ἔτλην ἐγώ.
ΜΕ. ἰδίᾳ σθένων τις ἢ τυραννεύων χθονός;
ΕΛ. ὃς γῆς ἀνάσσει τῆσδε Πρωτέως γόνος.
ΜΕ. τόδ' ἔστ' ἐκεῖν' αἴνιγμ' ὃ προσπόλου κλύω.
ΕΛ. ποίοις ἐπιστὰς βαρβάροις πυλώμασιν;
ΜΕ. τοῖσδ', ἔνθεν ὥσπερ πτωχὸς ἐξηλαυνόμην.
ΕΛ. οὔ που προσῄτεις βίοτον; ὢ τάλαιν' ἐγώ.
ΜΕ. τοὔργον μὲν ἦν τοῦτ', ὄνομα δ' οὐκ εἶχον τόδε.
ΕΛ. πάντ' οἶσθ' ἄρ', ὡς ἔοικας, ἀμφ' ἐμῶν γάμων.
ΜΕ. οἶδ'· εἰ δὲ λέκτρα διέφυγες τάδ' οὐκ ἔχω.
ΕΛ. ἄθικτον εὐνὴν ἴσθι σοι σεσωσμένην.
ΜΕ. τίς τοῦδε πειθώ; φίλα γάρ, εἰ σαφῆ λέγεις.
ΕΛ. ὁρᾷς τάφου τοῦδ' ἀθλίους ἕδρας ἐμάς;
ΜΕ. ὁρῶ, τάλαινα, στιβάδας, ὧν τί σοὶ μέτα;
ΕΛ. ἐνταῦθα λέκτρων ἱκετεύομεν φυγάς.
ΜΕ. βωμοῦ σπανίζουσ' ἢ νόμοισι βαρβάροις;
ΕΛ. ἐρρύεθ' ἡμᾶς τοῦτ' ἴσον ναοῖς θεῶν.

ΕΛ. φεῦγ' ὡς τάχιστα τῆσδ' ἀπαλλαχθεὶς χθονός. 780

ΜΕ. *οὐδ' ἄρα πρὸς οἴκους ναυστολεῖν ἔξεστί μοι;*
ΕΛ. *ξίφος μένει σε μᾶλλον ἢ τοὐμὸν λέχος.*
ΜΕ. *οὕτως ἂν εἴην ἀθλιώτατος βροτῶν.*
ΕΛ. *μή νυν καταιδοῦ· φεῦγε δ' ἐκ τῆσδε χθονός.*
ΜΕ. *λιπών σε; Τροίαν ἐξέπερσα σὴν χάριν.*
ΕΛ. *κρεῖσσον γὰρ ἤ σε τἄμ' ἀποκτεῖναι λέχη.*
ΜΕ. *ἄνανδρ' ἄρ' εἶπας Ἰλίου τ' οὐκ ἄξια.*
ΕΛ. *οὐκ ἂν κτάνοις τύραννον, ὃ σπεύδεις ἴσως.*
ΜΕ. *οὕτω σιδήρῳ τρωτὸν οὐκ ἔχει δέμας;*
ΕΛ. *εἴσει. τὸ τολμᾶν δ' ἀδύνατ' ἀνδρὸς οὐ σοφοῦ.*
ΜΕ. *σιγῇ παράσχω δῆτ' ἐμὰς δῆσαι χέρας;*
ΕΛ. *εἰς ἄπορον ἥκεις· δεῖ δὲ μηχανῆς τινος.*
ΜΕ. *δρῶντας γὰρ ἢ μὴ δρῶντας ἥδιον θανεῖν.*
ΕΛ. *μί' ἔστιν ἐλπὶς, ᾗ μόνῃ σωθεῖμεν ἄν.*
ΜΕ. *ὠνητὸς ἢ τολμητὸς ἢ λόγων ὕπο;*
ΕΛ. *εἰ μὴ τύραννός ἐκπύθοιτ' ἀφιγμένον.*
ΜΕ. *ἐρεῖ δὲ τίς μ'; οὐ γνώσεταί γ' ὅς εἰμ' ἐγώ.*
ΕΛ. *ἔστ' ἔνδον αὐτῷ ξύμμαχος θεοῖς ἴση.*
ΜΕ. *φήμη τις οἴκων ἐν μυχοῖς ἱδρυμένη;*
ΕΛ. *οὔκ, ἀλλ' ἀδελφή· Θεονόην καλοῦσί νιν.*
ΜΕ. *χρηστήριον μὲν τοὔνομ'· ὅ τι δὲ δρᾷ φράσον.*
ΕΛ. *πάντ' οἶδ', ἐρεῖ τε συγγόνῳ παρόντα σέ.*
ΜΕ. *θνήσκοιμεν ἄν· λαθεῖν γὰρ οὐχ οἷόν τε μοι.*
ΕΛ. *εἴ πως ἂν ἀναπείσαιμεν ἱκετεύοντέ νιν.*
ΜΕ. *τί χρῆμα δρᾶσαι; τίν' ὑπάγεις μ' ἐς ἐλπίδα;*
ΕΛ. *παρόντα γαίᾳ μὴ φράσαι σε συγγόνῳ.*
ΜΕ. *πείσαντε δ' ἐκ γῆς διορίσαιμεν ἂν πόδα;*
ΕΛ. *κοινῇ γ' ἐκείνῃ ῥᾳδίως, λάθρα δ' ἂν οὔ.*
ΜΕ. *σὸν ἔργον, ὡς γυναικὶ πρόσφορον γυνή.*
ΕΛ. *ὡς οὐκ ἄχρωστα γόνατ' ἐμῶν ἕξει χερῶν.*
ΜΕ. *φέρ', ἢν δὲ δὴ νῷν μὴ 'ποδέξηται λόγους;*
ΕΛ. *θανεῖ· γαμοῦμαι δ' ἡ τάλαιν' ἐγὼ βίᾳ.*

ΜΕ. προδότις ἂν εἴης· τὴν βίαν σκήψασ' ἔχεις.
ΕΛ. ἀλλ' ἁγνὸν ὅρκον σὸν κάρα κατώμοσα—
ΜΕ. τί φής; θανεῖσθαι κοὔποτ' ἀλλάξειν λέχη;
ΕΛ. ταὐτῷ ξίφει γε· κείσομαι δὲ σοῦ πέλας.
ΜΕ. ἐπὶ τοῖσδε τοίνυν δεξιᾶς ἐμῆς θίγε.
ΕΛ. ψαύω, θανόντος σοῦ τόδ' ἐκλείψειν φάος.
ΜΕ. κἀγὼ στερηθεὶς σοῦ τελευτήσειν βίον.
ΕΛ. πῶς οὖν θανούμεθ' ὥστε καὶ δόξαν λαβεῖν;
ΜΕ. τύμβου 'πὶ νώτῳ σὲ κτανὼν ἐμὲ κτενῶ.
πρῶτον δ' ἀγῶνα μέγαν ἀγωνιούμεθα
λέκτρων ὑπὲρ σῶν· ὁ δὲ θέλων ἴτω πέλας·
τὸ Τρωικὸν γὰρ οὐ καταισχυνῶ κλέος
οὐδ' Ἑλλάδ' ἐλθὼν λήψομαι πολὺν ψόγον,
ὅστις Θέτιν μὲν ἐστέρησ' Ἀχιλλέως,
Τελαμωνίου δ' Αἴαντος εἰσεῖδον σφαγὰς,
τὸν Νηλέως τ' ἄπαιδα· διὰ δὲ τὴν ἐμὴν
οὐκ ἀξιώσω κατθανεῖν δάμαρτ' ἐγώ;
μάλιστά γ'· εἰ γάρ εἰσιν οἱ θεοὶ σοφοί,
εὔψυχον ἄνδρα πολεμίων θανόνθ' ὕπο
κούφῃ καταμπίσχουσιν ἐν τύμβῳ χθονί,
κακοὺς δ' ἐφ' ἕρμα στερεὸν ἐκβάλλουσι γῆς.
ΧΟ. ὦ θεοί, γενέσθω δήποτ' εὐτυχὲς γένος
τὸ Ταντάλειον καὶ μεταστήτω κακῶν.
ΕΛ. οἳ 'γὼ τάλαινα· τῆς τύχης γὰρ ὧδ' ἔχω·
Μενέλαε, διαπεπράγμεθ'· ἐκβαίνει δόμων
ἡ θεσπιῳδὸς Θεονόη· κτυπεῖ δόμος
κλῄθρων λυθέντων. φεῦγ'· ἀτὰρ τί φευκτέον;
ἀποῦσα γάρ σε καὶ παροῦσ' ἀφιγμένον
δεῦρ' οἶδεν· ὦ δύστηνος, ὡς ἀπωλόμην.
Τροίας δὲ σωθεὶς κἀπὸ βαρβάρου χθονὸς
εἰς βάρβαρ' ἐλθὼν φάσγαν' αὖθις ἐμπεσεῖ.

ΘΕΟΝΟΗ.

ἡγοῦ σύ μοι φέρουσα λαμπτήρων σέλας,
θείου δὲ σεμνὸν θεσμὸν αἰθέρος μυχόν,
ὡς πνεῦμα καθαρὸν οὐρανοῦ δεξώμεθα·
σὺ δ' αὖ κέλευθον εἴ τις ἔβλαψεν ποδὶ
στείβων ἀνοσίῳ, δὸς καθαρσίῳ φλογὶ,
κροῦσον δὲ πεύκην, ἵνα διεξέλθω, πάρος.
νόμον δὲ τὸν ἐμὸν θεοῖσιν ἀποδοῦσαι πάλιν
ἐφέστιον φλόγ' εἰς δόμους κομίζετε.
Ἑλένη, τί τἀμὰ πῶς ἔχει θεσπίσματα;
ἥκει πόσις σοι Μενέλεως ὅδ' ἐμφανὴς,
νεῶν στερηθεὶς τοῦ τε σοῦ μιμήματος.
ὦ τλῆμον, οἵους διαφυγὼν ἦλθες πόνους,
οὐδ' οἶσθα νόστον οἴκαδ' εἴτ' αὐτοῦ μενεῖς·
ἔρις γὰρ ἐν θεοῖς σύλλογός τε σοῦ πέρι
ἔσται πάρεδρος Ζηνὶ τῷδ' ἐν ἤματι.
Ἥρα μὲν ἣ σοι δυσμενὴς πάροιθεν ἦν,
νῦν ἐστιν εὔνους κεἰς πάτραν σῶσαι θέλει
ξὺν τῇδ', ἵν' Ἑλλὰς τοὺς Ἀλεξάνδρου γάμους
δώρημα Κύπριδος ψευδονύμφευτον μάθῃ·
Κύπρις δὲ νόστον σὸν διαφθεῖραι θέλει,
ὡς μήτ' ἐλεγχθῇ μηδὲ πριαμένη φανῇ
τὸ κάλλος Ἑλένης οὕνεκ' ὠνητοῖς γάμοις.
τέλος δ' ἐφ' ἡμῖν, εἴθ' ἃ βούλεται Κύπρις
λέξασ' ἀδελφῷ σ' ἐνθάδ' ὄντα διολέσω,
εἴτ' αὖ μεθ' Ἥρας στᾶσα σὸν σώσω βίον,
κρύψασ' ὅμαιμον, ὅς με προστάσσει τάδε
εἰπεῖν, ὅταν γῆν τήνδε νοστήσας τύχῃς.
τίς εἶσ' ἀδελφῷ τόνδε σημανῶν ἐμῷ
παρόνθ', ὅπως ἂν τοὐμὸν ἀσφαλῶς ἔχῃ;

ΕΛ. ὦ παρθέν᾽, ἱκέτις ἀμφὶ σὸν πίτνω γόνυ
καὶ προσκαθίζω θᾶκον οὐκ εὐδαίμονα
ὑπέρ τ᾽ ἐμαυτῆς τοῦδέ θ᾽, ὃν μόλις ποτὲ
λαβοῦσ᾽ ἐπ᾽ ἀκμῆς εἰμι κατθανόντ᾽ ἰδεῖν·
μή μου κατείπῃς σῷ κασιγνήτῳ πόσιν
τόνδ᾽ εἰς ἐμὰς ἥκοντα φιλτάτας χέρας·
σῶσον δέ, λίσσομαί σε· συγγόνῳ δὲ σῷ
τὴν εὐσέβειαν μὴ προδῷς τὴν σήν ποτε,
χάριτας πονηρὰς κἀδίκους ὠνουμένη.
μισεῖ γὰρ ὁ θεὸς τὴν βίαν, τὰ κτητὰ δὲ
κτᾶσθαι κελεύει πάντας οὐκ ἐς ἁρπαγάς.
κοινὸς γάρ ἐστιν οὐρανὸς πᾶσιν βροτοῖς
καὶ γαῖ᾽, ἐν ᾗ χρὴ δώματ᾽ ἀναπληρουμένους
τἀλλότρια μὴ ᾽χειν μηδ᾽ ἀφαιρεῖσθαι βίᾳ.
ἡμᾶς δὲ καιρίως μέν, ἀθλίως δ᾽ ἐμοί,
Ἑρμῆς ἔδωκε πατρὶ σῷ σώζειν πόσει
τῷδ᾽, ὃς πάρεστι κἀπολάζυσθαι θέλει.
πῶς οὖν θανὼν ἂν ἀπολάβοι; κεῖνος δὲ πῶς
τὰ ζῶντα τοῖς θανοῦσιν ἀποδοίη ποτε;
σὺ δὴ τὰ τοῦ θεοῦ καὶ τὰ τοῦ πατρὸς σκόπει,
πότερον ὁ δαίμων χὠ θανὼν τὰ τῶν πέλας
βούλοιντ᾽ ἂν ἢ οὐ βούλοιντ᾽ ἂν ἀποδοῦναι πάλιν.
δοκῶ μέν. οὔκουν χρή σε συγγόνῳ πλέον
νέμειν ματαίῳ μᾶλλον ἢ χρηστῷ πατρί.
εἰ δ᾽ οὖσα μάντις καὶ τὰ θεῖ᾽ ἡγουμένη
τὸ μὲν δίκαιον τοῦ πατρὸς διαφθερεῖς,
τῷ δ᾽ οὐ δικαίῳ συγγόνῳ δώσεις χάριν,
αἰσχρὸν τὰ μέν σε θεῖα πάντ᾽ ἐξειδέναι,
τά τ᾽ ὄντα καὶ *μέλλοντα, τὰ δὲ δίκαια μή.
* * * * * *

ἐατέος δ᾽ ὁ πλοῦτος ἄδικός τις ὤν. 905

τήν τ' ἀθλίαν ἔμ', οἷσιν ἔγκειμαι κακοῖς,
ῥῦσαι, πάρεργον δοῦσα τοῦτο τῆς τύχης·
Ἑλένην γὰρ οὐδεὶς ὅστις οὐ στυγεῖ βροτῶν·
ἣ κλῄζομαι καθ' Ἑλλάδ' ὡς προδοῦσ' ἐμὸν
πόσιν Φρυγῶν ᾤκησα πολυχρύσους δόμους.
ἢν δ' Ἑλλάδ' ἔλθω κἀπιβῶ Σπάρτης πάλιν,
κλύοντες εἰσιδόντες ὡς τέχναις θεῶν
ὤλοντ', ἐγὼ δὲ προδότις οὐκ ἄρ' ἦν φίλων,
πάλιν μ' ἀνάξουσ' εἰς τὸ σῶφρον αὖθις αὖ,
ἐδνώσομαί τε θυγατέρ' ἣν οὐδεὶς γαμεῖ,
τὴν δ' ἐνθάδ' ἐκλιποῦσ' ἀλητείαν πικρὰν
ὄντων ἐν οἴκοις χρημάτων ὀνήσομαι.
κεἰ μὲν θανὼν ὅδ' ἐν πυρᾷ κατεσφάγη,
πρόσω σφ' ἀπόντα δακρύοις ἂν ἠγάπων·
νῦν δ' ὄντα καὶ σωθέντ' ἀφαιρεθήσομαι;
μὴ δῆτα, παρθέν', ἀλλά σ' ἱκετεύω τόδε·
δὸς τὴν χάριν μοι τήνδε καὶ μιμοῦ τρόπους
πατρὸς δικαίου· παισὶ γὰρ κλέος τόδε
κάλλιστον, ὅστις ἐκ πατρὸς χρηστοῦ γεγὼς
εἰς ταὐτὸν ἦλθε τοῖς τεκοῦσι τοὺς τρόπους.

ΧΟ. οἰκτροὶ μὲν οἱ παρόντες ἐν μέσῳ λόγοι,
οἰκτρὰ δὲ καὶ σύ. τοὺς δὲ Μενέλεω ποθῶ
λόγους ἀκοῦσαι τίνας ἐρεῖ ψυχῆς πέρι.

ΜΕ. ἐγὼ σὸν οὔτ' ἂν προσπεσεῖν τλαίην γόνυ
οὔτ' ἂν δακρῦσαι βλέφαρα· τὴν Τροίαν γὰρ ἂν
δειλοὶ γενόμενοι πλεῖστον αἰσχύνοιμεν ἄν.
καίτοι λέγουσιν ὡς πρὸς ἀνδρὸς εὐγενοῦς
ἐν ξυμφοραῖσι δάκρυ' ἀπ' ὀφθαλμῶν βαλεῖν.
ἀλλ' οὐχὶ τοῦτο τὸ καλόν, εἰ καλὸν τόδε,
αἱρήσομαι 'γὼ πρόσθε τῆς εὐψυχίας.
ἀλλ' εἰ μὲν ἄνδρα σοι δοκεῖ σῶσαι ξένον
ζητοῦντά γ' ὀρθῶς ἀπολαβεῖν δάμαρτ' ἐμήν,

ἀπόδος τε καὶ πρὸς σῶσον· εἰ δὲ μὴ δοκεῖ,
ἐγὼ μὲν οὐ νῦν πρῶτον, ἀλλὰ πολλάκις
ἄθλιος ἂν εἴην, σὺ δὲ γυνὴ κακὴ φανεῖ.
ἃ δ' ἄξι' ἡμῶν καὶ δίκαι' ἡγούμεθα
καὶ σῆς μάλιστα καρδίας ἀνθάψεται,
λέξω τάδ' ἀμφὶ μνῆμα σοῦ πατρὸς πόθῳ·
Ὦ γέρον, ὃς οἰκεῖς τόνδε λάϊνον τάφον,
ἀπόδος, ἀπαιτῶ τὴν ἐμὴν δάμαρτά σε,
ἣν Ζεὺς ἔπεμψε δεῦρό σοι σώζειν ἐμοί.
οἶδ' οὕνεχ' ἡμῖν οὔποτ' ἀποδώσεις θανών·
ἀλλ' ἥδε πατέρα νέρθεν ἀνακαλούμενον
οὐκ ἀξιώσει τὸν πρὶν εὐκλεέστατον
κακῶς ἀκοῦσαι· κυρία γάρ ἐστι νῦν.
ὦ νέρτερ' Ἅιδη, καὶ σὲ σύμμαχον καλῶ,
ὃς πόλλ' ἐδέξω τῆσδ' ἕκατι σώματα
πεσόντα τὠμῷ φασγάνῳ, μισθὸν δ' ἔχεις·
ἤ νυν ἐκείνους ἀπόδος ἐμψύχους πάλιν,
ἢ τήνδ' ἀνάγκασόν γε *μὴ εὐσεβοῦς πατρὸς
ἥσσω φανεῖσαν τἀμά γ' ἀποδοῦναι λέχη.
εἰ δ' ἐμὲ γυναῖκα τὴν ἐμὴν συλήσετε,
ἅ σοι παρέλιπεν ἥδε τῶν λόγων, φράσω.
ὅρκοις κεκλήμεθ', ὡς μάθῃς, ὦ παρθένε,
πρῶτον μὲν ἐλθεῖν διὰ μάχης σῷ συγγόνῳ·
κἀκεῖνον ἢ 'μὲ δεῖ θανεῖν· ἁπλοῦς λόγος.
ἢν δ' ἐς μὲν ἀλκὴν μὴ πόδ' ἀντιθῇ ποδί,
λιμῷ δὲ θηρᾷ τύμβον ἱκετεύοντε νώ,
κτανεῖν δέδοκται τήνδ' ἐμοὶ κἄπειτ' ἐμὸν
πρὸς ἧπαρ ὦσαι δίστομον ξίφος τόδε
τύμβου 'πὶ νώτοις τοῦδ', ἵν' αἵματος ῥοαὶ
τάφου καταστάζωσι· κεισόμεσθα δὲ
νεκρὼ δύ' ἑξῆς τῷδ' ἐπὶ ξεστῷ τάφῳ,
ἀθάνατον ἄλγος σοί, ψόγος δὲ σῷ πατρί.

οὐ γὰρ γαμεῖ τήνδ' οὔτε σύγγονος σέθεν
οὔτ' ἄλλος οὐδείς· ἀλλ' ἐγώ σφ' ἀπάξομαι,
εἰ μὴ πρὸς οἴκους δυνάμεθ', ἀλλὰ πρὸς νεκρούς.
τί ταῦτα; δακρύοις εἰς τὸ θῆλυ τρεπόμενος
ἐλεινὸς ἦν ἂν μᾶλλον ἢ δραστήριος.
κτεῖν', εἰ δοκεῖ σοι· δυσκλεῶς γὰρ οὐ κτενεῖς·
μᾶλλόν γε μέντοι τοῖς ἐμοῖς πείθου λόγοις,
ἵν' ἦς δικαία καὶ δάμαρτ' ἐγὼ λάβω.
ΧΟ. ἐν σοὶ βραβεύειν, ὦ νεᾶνι, τοὺς λόγους·
οὕτω δὲ κρῖνον ὡς ἅπασιν ἀνδάνῃς.
ΘΕΟΝ. ἐγὼ πέφυκά τ' εὐσεβεῖν καὶ βούλομαι,
φιλῶ τ' ἐμαυτήν, καὶ κλέος τοὐμοῦ πατρὸς
οὐκ ἂν μιάναιμ', οὐδὲ συγγόνῳ χάριν
δοίην ἂν ἐξ ἧς δυσκλεὴς φανήσεται.
ἔνεστι δ' ἱερὸν τῆς δίκης ἐμοὶ μέγα
ἐν τῇ φύσει· καὶ τοῦτο Νηρέως πάρα
ἔχουσα σώζειν Μενέλεων πειράσομαι.
Ἥρα δ' ἐπείπερ βούλεταί σ' εὐεργετεῖν,
εἰς ταὐτὸν οἴσω ψῆφον· ἡ Κύπρις δ' ἐμοὶ
ἵλεως μὲν εἴη, συμβέβηκε δ' οὐδαμοῦ.
πειράσομαι δὲ παρθένος μένειν ἀεί.
ἃ δ' ἀμφὶ τύμβῳ τῷδ' ὀνειδίζεις πατρί,
ἡμῖν ὅδ' αὐτὸς μῦθος. ἀδικοίην νιν ἄν,
εἰ μὴ 'ποδώσω· καὶ γὰρ ἂν κεῖνος βλέπων
ἀπέδωκεν ἂν σοὶ τήνδ' ἔχειν, ταύτῃ δὲ σέ·
καὶ γὰρ τίσις τῶνδ' ἐστὶ τοῖς τε νερτέροις
καὶ τοῖς ἄνωθεν πᾶσιν ἀνθρώποις. ὁ νοῦς
τῶν κατθανόντων ζῇ μὲν οὔ, γνώμην δ' ἔχει
ἀθάνατον εἰς ἀθάνατον αἰθέρ' ἐμπεσών.
ὡς οὖν περαίνω μὴ μακράν, σιγήσομαι
ἅ μου καθικετεύσατ', οὐδὲ μωρίᾳ
ξύμβουλος ἔσομαι τοῦ κασιγνήτου ποτέ.

εὐεργετῶ γὰρ κεῖνον οὐ δοκοῦσ' ὅμως,
ἐκ δυσσεβείας ὅσιον εἰ τίθημί νιν.
αὐτοὶ μὲν οὖν τὴν ἔξοδόν γ' εὑρίσκετε,
ἐγὼ δ' ἀποστᾶσ' ἐκποδὼν σιγήσομαι.
ἐκ τῶν θεῶν δ' ἄρχεσθε χἰκετεύετε
τὴν μέν σ' ἐᾶσαι πατρίδα νοστῆσαι Κύπριν,
Ἥρας δὲ τὴν ἔννοιαν ἐν ταὐτῷ μένειν
ἣν εἰς σὲ καὶ σὸν πόσιν ἔχει σωτηρίας.
σὺ δ', ὦ θανών μοι πάτερ, ὅσον γ' ἐγὼ σθένω,
οὔποτε κεκλήσει δυσσεβὴς ἀντ' εὐσεβοῦς.
ΧΟ. οὐδείς ποτ' εὐτύχησεν ἔκδικος γεγώς,
ἐν τῷ δικαίῳ δ' ἐλπίδες σωτηρίας.
ΕΛ. Μενέλαε, πρὸς μὲν παρθένου σεσώσμεθα.
τοὐνθένδε δὴ σὲ τοὺς λόγους φέροντα χρὴ
κοινὴν συνάπτειν μηχανὴν σωτηρίας.
ΜΕ. ἄκουε δή νυν· χρόνιος εἶ κατὰ στέγας
καὶ ξυντέθραψαι προσπόλοισι βασιλέως.
ΕΛ. τί τοῦτ' ἔλεξας; εἰσφέρεις γὰρ ἐλπίδας
ὡς δή τι δράσων χρηστὸν εἰς κοινόν γε νῷν.
ΜΕ. πείσειας ἄν τιν' οἵτινες τετραζύγων
ὄχων ἀνάσσουσ', ὥστε νῷν δοῦναι δίφρους;
ΕΛ. πείσαιμ' ἄν· ἀλλὰ τίνα φυγὴν φευξούμεθα
πεδίων ἄπειροι βαρβάρου τ' ὄντες χθονός;
ΜΕ. ἀδύνατον εἶπας. φέρε, τί δ' εἰ κρυφθεὶς δόμοις
κτάνοιμ' ἄνακτα τῷδε διστόμῳ ξίφει;
ΕΛ. οὐ τἂν ἀνάσχοιτ' οὐδὲ σιγήσειεν ἂν
μέλλοντ' ἀδελφὴ σύγγονον κατακτανεῖν.
ΜΕ. ἀλλ' οὐδὲ μὴν ναῦς ἔστιν ᾗ σωθεῖμεν ἂν
φεύγοντες· ἣν γὰρ εἴχομεν θάλασσ' ἔχει.
ΕΛ. ἄκουσον, ἤν τι καὶ γυνὴ λέξῃ σοφόν.
βούλει λέγεσθαι μὴ θανὼν λόγῳ θανεῖν;
ΜΕ. κακὸς μὲν ὄρνις· εἰ δὲ κερδανῶ λέγων,

ἕτοιμός εἰμι μὴ θανὼν λόγῳ θανεῖν.
ΕΛ. καὶ μὴν γυναικείοις σ' ἂν οἰκτισαίμεθα
κουραῖσι καὶ θρήνοισι πρὸς τὸν ἀνόσιον.
ΜΕ. σωτηρίας δὲ τοῦτ' ἔχει τί νῷν ἄκος;
παλαιότης γὰρ τῷ λόγῳ γ' ἔνεστί τις.
ΕΛ. ὡς δὴ θανόντα σ' ἐνάλιον κενῷ τάφῳ
θάψαι τύραννον τῆσδε γῆς αἰτήσομαι.
ΜΕ. καὶ δὴ παρεῖκεν· εἶτα πῶς ἄνευ νεὼς
σωθησόμεσθα κενοταφοῦντ' ἐμὸν δέμας;
ΕΛ. δοῦναι κελεύσω πορθμίδ', ᾗ καθήσομεν
κόσμον τάφῳ σῷ πελαγίας ἐς ἀγκάλας.
ΜΕ. ὡς εὖ τόδ' εἶπας πλὴν ἕν· εἰ χέρσῳ ταφὰς
θεῖναι κελεύει σ', οὐδὲν ἡ σκῆψις φέρει.
ΕΛ. ἀλλ' οὐ νομίζειν φήσομεν καθ' Ἑλλάδα
χέρσῳ καλύπτειν τοὺς θανόντας ἐναλίους.
ΜΕ. τοῦτ' αὖ κατορθοῖς· εἶτ' ἐγὼ συμπλεύσομαι
καὶ συγκαθήσω κόσμον ἐν ταὐτῷ σκάφει.
ΕΛ. σὲ καὶ παρεῖναι δεῖ μάλιστα τούς τε σοὺς
πλωτῆρας, οἵπερ ἔφυγον ἐκ ναυαγίας.
ΜΕ. καὶ μὴν ἐάνπερ ναῦν ἐπ' ἀγκύρας λάβω,
ἀνὴρ παρ' ἄνδρα στήσεται ξιφηφόρος.
ΕΛ. σὲ χρὴ βραβεύειν πάντα· πόμπιμοι μόνον
λαίφει πνοαὶ γένοιντο καὶ νεὼς δρόμος.
ΜΕ. ἔσται· πόνους γὰρ δαίμονες παύσουσί μου.
ἀτὰρ θανόντα τοῦ μ' ἐρεῖς πεπυσμένη;
ΕΛ. σοῦ· καὶ μόνος γε φάσκε διαφυγεῖν μόρον
Ἀτρέως πλέων σὺν παιδὶ καὶ θανόνθ' ὁρᾶν.
ΜΕ. καὶ μὴν τάδ' ἀμφίβληστρα σώματος ῥάκη
ξυμμαρτυρήσει ναυτικῶν ἐρειπίων.
ΕΛ. εἰς καιρὸν ἦλθε, τότε δ' ἄκαιρ' ἀπώλλυτο·
τὸ δ' ἄθλιον κεῖν' εὐτυχὲς τάχ' ἂν πέσοι.
ΜΕ. πότερα δ' ἐς οἴκους σοὶ συνεισελθεῖν με χρὴ

ἢ πρὸς τάφῳ τῷδ' ἥσυχοι καθώμεθα;
ΕΛ. αὐτοῦ μέν'· ἢν γὰρ καί τι πλημμελές σε δρᾷ,
τάφος σ' ὅδ' ἂν ῥύσαιτο φάσγανόν τε σόν.
ἐγὼ δ' ἐς οἴκους βᾶσα βοστρύχους τεμῶ
πέπλων τε λευκῶν μέλανας ἀνταλλάξομαι
παρῇδί τ' ὄνυχα φόνιον ἐμβαλῶ χροός.
μέγας γὰρ ἁγών, καὶ βλέπω δύο ῥοπάς·
ἢ γὰρ θανεῖν δεῖ μ', ἢν ἁλῶ τεχνωμένη,
ἢ πατρίδα τ' ἐλθεῖν καὶ σὸν ἐκσῶσαι δέμας.
Ὦ πότνι' ἣ Δίοισιν ἐν λέκτροις πίτνεις
Ἥρα, δύ' οἰκτρὼ φῶτ' ἀνάψυξον πόνων,
αἰτούμεθ' ὀρθὰς ὠλένας πρὸς οὐρανὸν
ῥιπτοῦνθ', ἵν' οἰκεῖς ἀστέρων ποικίλματα.
σύ θ' ἣ 'πὶ τὠμῷ κάλλος ἐκτήσω γάμῳ,
κόρη Διώνης Κύπρι, μή μ' ἐξεργάσῃ.
ἅλις δὲ λύμης ἥν μ' ἐλυμήνω πάρος
τοὔνομα παρασχοῦσ', οὐ τὸ σῶμ', ἐν βαρβάροις.
θανεῖν δ' ἔασόν μ', εἰ κατακτεῖναι θέλεις,
ἐν γῇ πατρῴᾳ. τί ποτ' ἄπληστος εἶ κακῶν,
ἔρωτας ἀπάτας δόλιά τ' ἐξευρήματα
ἀσκοῦσα φίλτρα θ' αἱματηρὰ δωμάτων;
εἰ δ' ἦσθα μετρία, τἄλλα γ' ἡδίστη θεῶν
πέφυκας ἀνθρώποισιν· οὐκ ἄλλως λέγω.
ΧΟ. σὲ τὰν ἐναυλείοις ὑπὸ δενδροκόμοις στρ. α'.
μουσεῖα καὶ θάκους ἐνίζουσαν ἀναβοάσω,
σὲ τὰν ἀοιδοτάταν ὄρνιθα μελῳδὸν
ἀηδόνα δακρυόεσσαν,
ἔλθ' ὦ διὰ ξουθᾶν γενύων ἐλελιζομένα
θρήνοις ἐμοῖς ξυνεργὸς,
Ἑλένας μελέους πόνους
τὸν Ἰλιάδων τ' ἀει-
δούσᾳ δακρυόεντα πότμον

Ἀχαιῶν ὑπὸ λόγχαις·
ὅτ' ἔμολεν ἔμολε πεδία, βαρβάρῳ πλάτᾳ
ὃς ἔδραμε ῥόθια, μέλεα Πριαμίδαις ἄγων
Λακεδαίμονος ἄπο λέχεα
σέθεν, ὦ Ἑλένα, Πάρις αἰνόγαμος
πομπαῖσιν Ἀφροδίτας.
πολλοὶ δ' Ἀχαιῶν ἐν δορὶ καὶ πετρίναις ἀντ. α'.
ῥιπαῖσιν ἐκπνεύσαντες Ἅιδαν μέλεον ἔχουσιν,
τάλαιναν ὧν ἀλόχων κείραντες ἔθειραν·
ἄνυμφα δὲ μέλαθρα κεῖται·
πολλοὺς δὲ πυρσεύσας φλογερὸν σέλας ἀμφιρύταν
Εὔβοιαν εἷλ' Ἀχαιῶν
μονόκωπος ἀνὴρ, πέτραις
Καφηρίσιν ἐμβαλὼν
Αἰγαίαις τ' ἐνάλοισιν ἀκταῖς,
δόλιον ἀστέρα λάμψας.
ἀλίμενα δ' ὄρεα †μέλεα βαρβάρου στολᾶς,
ὅτ' ἔσυτο πατρίδος ἀποπρὸ χειμάτων πνοᾷ
γέρας οὐ γέρας, ἀλλ' ἔριν
Δαναῶν νεφέλαν ἐπὶ ναυσὶν ἄγων,
εἴδωλον ἱρὸν Ἥρας.
ὅ τι θεὸς ἢ μὴ θεὸς ἢ τὸ μέσον, στρ. β'.
τίς φησ' ἐρευνήσας βροτῶν
μακρότατον πέρας εὑρεῖν,
ὃς τὰ θεῶν ἐσορᾷ
δεῦρο καὶ αὖθις ἐκεῖσε
καὶ πάλιν ἀντιλόγοις
πηδῶντ' ἀνελπίστοις τύχαις;
σὺ Διὸς ἔφυς, ὦ Ἑλένα, θυγάτηρ·
πτανὸς γὰρ ἐν κόλποις σε Λή-
δας ἐτέκνωσε πατήρ.
κᾆτ' ἰαχήθης καθ' Ἑλλανίαν

προδότις ἄπιστος ἄδικος ἄθεος· οὐδ' ἔχω
τί τὸ σαφὲς, ὅ τι ποτ' ἐν βροτοῖς.
τὸ θεῶν δ' ἔπος ἀλαθὲς εὗρον.
ἄφρονες ὅσοι τὰς ἀρετὰς πολέμῳ ἀντ. β'.
κτᾶσθε δορὸς ἀλκαίου λόγχαι-
σιν καταπαυόμενοι πό-
νους θνατῶν ἀμαθῶς.
εἰ γὰρ ἅμιλλα κρινεῖ νιν
αἵματος, οὔποτ' ἔρις
λείψει κατ' ἀνθρώπων πόλεις.
†αἳ Πριαμίδος γᾶς ἔλιπον θαλάμους,
ἐξὸν διορθῶσαι λόγοις
σὰν ἔριν, ὦ Ἑλένα.
νῦν δ' οἳ μὲν Ἅιδᾳ μέλονται κάτω,
τείχεα δὲ, φλογμὸς ὥστε Διὸς, ἐπέσυτο φλὸξ,
ἐπὶ δὲ πάθεα πάθεσι φέρεις
†ἀθλίοις ἐν συμφοραῖς Ἰλίοις.

ΘΕΟΚΛΥΜΕΝΟΣ.

ὦ χαῖρε, πατρὸς μνῆμ'· ἐπ' ἐξόδοισι γὰρ
ἔθαψα, Πρωτεῦ, σ' ἕνεκ' ἐμῆς προσρήσεως·
ἀεὶ δέ σ' ἐξιών τε κεἰσιὼν δόμους
Θεοκλύμενος παῖς ὅδε προσεννέπει, πάτερ.
ὑμεῖς μὲν οὖν κύνας τε καὶ θηρῶν βρόχους,
δμῶες, κομίζετ' εἰς δόμους τυραννικούς·
ἐγὼ δ' ἐμαυτὸν πόλλ' ἐλοιδόρησα δή·
οὐ γάρ τι θανάτῳ τοὺς κακοὺς κολάζομεν.
καὶ νῦν πέπυσμαι φανερὸν Ἑλλήνων τινὰ
εἰς γῆν ἀφῖχθαι καὶ λεληθέναι σκοπούς,
ἤτοι κατόπτην ἢ κλοπαῖς θηρώμενον
Ἑλένην· θανεῖται δ', ἤν γε δὴ ληφθῇ μόνον.

ἔα·
ἀλλ', ὡς ἔοικε, πάντα διαπεπραγμένα
εὕρηκα· τύμβου γὰρ κενὰς λιποῦσ' ἕδρας
ἡ Τυνδαρὶς παῖς ἐκπεπόρθμευται χθονός.
ὠή, χαλᾶτε κλῇθρα· λύεθ' ἱππικὰς
φάτνας, ὀπαδοί, κἀκκομίζεθ' ἅρματα,
ὡς ἂν πόνου γ' ἕκατι μὴ λάθῃ με γῆς
τῆσδ' ἐκκομισθεῖσ' ἄλοχος, ἧς ἐφίεμαι.
ἐπίσχετ'· εἰσορῶ γὰρ οὓς διώκομεν
παρόντας ἐν δόμοισι κοὐ πεφευγότας.
αὕτη, τί πέπλους μέλανας ἐξήψω χροὸς
λευκῶν ἀμείψασ' ἔκ τε κρατὸς εὐγενοῦς
κόμας σίδηρον ἐμβαλοῦσ' ἀπέθρισας
χλωροῖς τε τέγγεις δάκρυσι σὴν παρηίδα
κλαίουσα; πότερον ἐννύχοις σεσεισμένη
στένεις ὀνείροις, ἢ φάτιν τιν' οἴκοθεν
κλύουσα λύπῃ σὰς διέφθαρσαι φρένας;

ΕΛ. ὦ δέσποτ', ἤδη γὰρ τόδ' ὀνομάζω σ' ἔπος,
ὄλωλα· φροῦδα τἀμὰ κοὐδέν εἰμ' ἔτι.

ΘΕΟΚ. ἐν τῷ δὲ κεῖσαι συμφορᾶς; τίς ἡ τύχη;

ΕΛ. Μενέλαος, οἴμοι, πῶς φράσω; τέθνηκέ μοι.

ΘΕΟΚ. οὐδέν τι χαίρω σοῖς λόγοις, τὰ δ' εὐτυχῶ.

ΕΛ. * * * * * *

ΘΕΟΚ. πῶς οἶσθα; μῶν σοι Θεονόη λέγει τάδε;

ΕΛ. κείνη τέ φησιν ὅ τε παρὼν ὅτ' ὤλλυτο.

ΘΕΟΚ. ἥκει γὰρ ὅστις καὶ τάδ' ἀγγέλλει σαφῆ;

ΕΛ. ἥκει· μόλοι γὰρ ὡς ἐγὼ χρῄζω μολεῖν.

ΘΕΟΚ. τίς ἐστί; ποῦ 'στιν; ἵνα σαφέστερον μάθω.

ΕΛ. ὅδ' ὃς κάθηται τῷδ' ὑποπτήξας τάφῳ.

ΘΕΟΚ. Ἄπολλον, ὡς ἐσθῆτι δυσμόρφῳ πρέπει.

ΕΛ. οἴμοι, δοκῶ μὲν κἀμὸν ὧδ' ἔχειν πόσιν.

ΘΕΟΚ. ποδαπὸς δ' ὅδ' ἀνὴρ καὶ πόθεν κατέσχε γῆν;

ΕΛ. Ἕλλην, Ἀχαιῶν εἷς, ἐμῷ σύμπλους πόσει.
ΘΕΟΚ. θανάτῳ δὲ ποίῳ φησὶ Μενέλεων θανεῖν;
ΕΛ. οἰκτρόταθ᾽ ὑγροῖσιν ἐν κλυδωνίοις ἁλός.
ΘΕΟΚ. ποῦ βαρβάροισι πελάγεσιν ναυσθλούμενον;
ΕΛ. Λιβύης ἀλιμένοις ἐκπεσόντα πρὸς πέτραις.
ΘΕΟΚ. καὶ πῶς ὅδ᾽ οὐκ ὄλωλε κοινωνῶν πλάτης;
ΕΛ. ἐσθλῶν κακίους ἐνίοτ᾽ εὐτυχέστεροι.
ΘΕΟΚ. λιπὼν δὲ ναὸς ποῦ πάρεστιν ἔκβολα;
ΕΛ. ὅπου κακῶς ὄλοιτο, Μενέλεως δὲ μή.
ΘΕΟΚ. ὄλωλ᾽ ἐκεῖνος· ἦλθε δ᾽ ἐν ποίῳ σκάφει;
ΕΛ. ναῦταί σφ᾽ ἀνεῖλον ἐντυχόντες, ὡς λέγει.
ΘΕΟΚ. ποῦ δὴ τὸ πεμφθὲν ἀντὶ σοῦ Τροίᾳ κακόν;
ΕΛ. νεφέλης λέγεις ἄγαλμ᾽; ἐς αἰθέρ᾽ οἴχεται.
ΘΕΟΚ. ὦ Πρίαμε καὶ γῆ Τρῳάς, ὡς ἔρρεις μάτην.
ΕΛ. κἀγὼ μετέσχον Πριαμίδαις δυσπραξίας.
ΘΕΟΚ. πόσιν δ᾽ ἄθαπτον ἔλιπεν ἢ κρύπτει χθονί;
ΕΛ. ἄθαπτον· οἳ ᾽γὼ τῶν ἐμῶν τλήμων κακῶν.
ΘΕΟΚ. τῶνδ᾽ οὕνεκ᾽ ἔταμες βοστρύχους ξανθῆς κόμης;
ΕΛ. φίλος γάρ ἐστιν †ὅς ποτ᾽ ἐστὶν ἐνθάδ᾽ ὤν.
ΘΕΟΚ. ὀρθῶς μὲν ἥδε συμφορὰ δακρύεται;
ΕΛ. ἐν εὐμαρεῖ γοῦν σὴν κασιγνήτην λαθεῖν.
ΘΕΟΚ. οὐ δῆτα. πῶς οὖν; τόνδ᾽ ἔτ᾽ οἰκήσεις τάφον;
ΕΛ. τί κερτομεῖς με, τὸν θανόντα δ᾽ οὐκ ἐᾷς;
ΘΕΟΚ. πιστὴ γὰρ εἶ σὺ σῷ πόσει φεύγουσά με.
ΕΛ. ἀλλ᾽ οὐκέτ᾽· ἤδη δ᾽ ἄρχε τῶν ἐμῶν γάμων.
ΘΕΟΚ. χρονία μὲν ἦλθες, ἀλλ᾽ ὅμως αἰνῶ τάδε.
ΕΛ. οἶσθ᾽ οὖν ὃ δρᾶσον; τῶν πάρος λαθώμεθα.
ΘΕΟΚ. ἐπὶ τῷ; χάρις γὰρ ἀντὶ χάριτος ἐλθέτω.
ΕΛ. σπονδὰς τέμωμεν καὶ διαλλάχθητί μοι.
ΘΕΟΚ. μεθίημι νεῖκος τὸ σόν, ἴτω δ᾽ ὑπόπτερον.
ΕΛ. πρός νύν σε γονάτων τῶνδ᾽, ἐπείπερ εἶ φίλος,
ΘΕΟΚ. τί χρῆμα θηρῶσ᾽ ἱκέτις ὠρέχθης ἐμοῦ;

ΕΛ. τὸν κατθανόντα πόσιν ἐμὸν θάψαι θέλω.
ΘΕΟΚ. τί δ'; ἔστ' ἀπόντων τύμβος; ἢ θάψεις σκιάν;
ΕΛ. Ἕλλησίν ἐστι νόμος, ὃς ἂν πόντῳ θάνῃ,
ΘΕΟΚ. τί δρᾶν; σοφοί τοι Πελοπίδαι τὰ τοιάδε.
ΕΛ. κενοῖσι θάπτειν ἐν πέπλων ὑφάσμασιν.
ΘΕΟΚ. κτέριζ'· ἀνίστη τύμβον οὗ χρῄζεις χθονός.
ΕΛ. οὐχ ὧδε ναύτας ὀλομένους τυμβεύομεν.
ΘΕΟΚ. πῶς δαί; λέλειμμαι τῶν ἐν Ἕλλησιν νόμων.
ΕΛ. εἰς πόντον ὅσα χρὴ νέκυσιν ἐξορμίζομεν.
ΘΕΟΚ. τί σοι παράσχω δῆτα τῷ τεθνηκότι;
ΕΛ. οὐκ οἶδ' ἔγωγ', ἄπειρος, εὐτυχοῦσα πρίν.
ΘΕΟΚ. ὦ ξένε, λόγων μὲν κληδόν' ἤνεγκας φίλην.
ΜΕ. οὔκουν ἐμαυτῷ γ' οὐδὲ τῷ τεθνηκότι.
ΘΕΟΚ. πῶς τοὺς θανόντας θάπτετ' ἐν πόντῳ νεκρούς;
ΜΕ. ὡς ἂν παρούσης οὐσίας ἕκαστος ᾖ.
ΘΕΟΚ. πλούτου λέγ' οὕνεχ' ὅ τι θέλεις ταύτης χάριν.
ΜΕ. προσφάζεται μὲν αἷμα πρῶτα νερτέροις.
ΘΕΟΚ. τίνος; σύ μοι σήμαινε, πείσομαι δ' ἐγώ.
ΜΕ. αὐτὸς σὺ γίγνωσκ'· ἀρκέσει γὰρ ἂν διδῷς.
ΘΕΟΚ. ἐν βαρβάροις μὲν ἵππον ἢ ταῦρον νόμος.
ΜΕ. διδούς γε μὲν δὴ δυσγενὲς μηδὲν δίδου.
ΘΕΟΚ. οὐ τῶνδ' ἐν ἀγέλαις ὀλβίαις σπανίζομεν.
ΜΕ. καὶ στρωτὰ φέρεται λέκτρα σώματος κενά.
ΘΕΟΚ. ἔσται· τί δ' ἄλλο προσφέρειν νομίζεται;
ΜΕ. χαλκήλαθ' ὅπλα· καὶ γὰρ ἦν φίλος δορί.
ΘΕΟΚ. ἄξια τάδ' ἔσται Πελοπιδῶν ἃ δώσομεν.
ΜΕ. καὶ τἄλλ' ὅσα χθὼν καλὰ φέρει βλαστήματα.
ΘΕΟΚ. πῶς οὖν; ἐς οἶδμα τίνι τρόπῳ καθίετε;
ΜΕ. ναῦν δεῖ παρεῖναι κἀρετμῶν ἐπιστάτας.
ΘΕΟΚ. πόσον δ' ἀπείργει μῆκος ἐκ γαίας δόρυ;
ΜΕ. ὥστ' ἐξορᾶσθαι ῥόθια χερσόθεν μόλις.
ΘΕΟΚ. τί δή; τόδ' Ἑλλὰς νόμιμον ἐκ τίνος σέβει;

ΜΕ. ὡς μὴ πάλιν γῇ λύματ' ἐκβάλῃ κλύδων.
ΘΕΟΚ. Φοίνισσα κώπη ταχύπορος γενήσεται.
ΜΕ. καλῶς ἂν εἴη Μενέλεῴ τε πρὸς χάριν.
ΘΕΟΚ. οὔκουν σὺ χωρὶς τῆσδε δρῶν ἀρκεῖς τάδε;
ΜΕ. μητρὸς τόδ' ἔργον ἢ γυναικὸς ἢ τέκνων.
ΘΕΟΚ. ταύτης ὁ μόχθος, ὡς λέγεις, θάπτειν πόσιν;
ΜΕ. ἐν εὐσεβεῖ γοῦν νόμιμα μὴ κλέπτειν νεκρῶν.
ΘΕΟΚ. ἴτω· πρὸς ἡμῶν ἄλοχον εὐσεβῆ τρέφειν.
ἐλθὼν δ' ἐς οἴκους ἐξελοῦ κόσμον νεκρῷ·
καί σ' οὐ κεναῖσι χερσὶ γῆς ἀποστελῶ,
δράσαντα τῇδε πρὸς χάριν· φήμας δέ μοι
ἐσθλὰς ἐνεγκὼν ἀντὶ τῆς ἀχλαινίας
ἐσθῆτα λήψει σῖτά θ', ὥστε σ' εἰς πάτραν
ἐλθεῖν, ἐπεὶ νῦν σ' ἀθλίως ἔχονθ' ὁρῶ.
σὺ δ' ὦ τάλαινα, μὴ 'πὶ τοῖς ἀνηνύτοις
†τρύχου σὺ σαυτήν· Μενέλεως δ' ἔχει πότμον,
κοὐκ ἂν δύναιτο ζῆν ὁ κατθανὼν πόσις.
ΜΕ. σὸν ἔργον, ὦ νεᾶνι· τὸν παρόντα μὲν
στέργειν πόσιν χρή, τὸν δὲ μηκέτ' ὄντ' ἐᾶν·
ἄριστα γάρ σοι ταῦτα πρὸς τὸ τυγχάνον.
ἢν δ' Ἑλλάδ' ἔλθω καὶ τύχω σωτηρίας,
παύσω ψόγου σε τοῦ πρὶν, ἢν γυνὴ γένῃ
οἵαν γενέσθαι χρή σε σῷ ξυνευνέτῃ.
ΕΛ. ἔσται τάδ'· οὐδὲ μέμψεται πόσις ποτὲ
ἡμῖν· σὺ δ' αὐτὸς ἐγγὺς ὢν εἴσει τάδε.
ἀλλ' ὦ τάλας, εἴσελθε καὶ λουτρῶν τύχε
ἐσθῆτά τ' ἐξάλλαξον. οὐκ ἐς ἀμβολὰς
εὐεργετήσω σ'· εὐμενέστερον γὰρ ἂν
τῷ φιλτάτῳ μοι Μενέλεῳ τὰ πρόσφορα
δρῴης ἄν, ἡμῶν τυγχάνων οἵων σε χρή.
ΧΟ. ὀρεία ποτὲ δρομάδι κώλῳ στρ. α'.
μάτηρ θεῶν ἐσύθη

ἀν' ὑλᾶντα νάπη
ποτάμιόν τε χεῦμ' ὑδάτων
βαρύβρομόν τε κῦμ' ἅλιον
πόθῳ τᾶς ἀποιχομένας
ἀρρήτου κούρας·
κρόταλα δὲ Βρόμια διαπρύσιον
ἱέντα κέλαδον ἀνεβόα,
θηρῶν ὅτε ζυγίους
ζευξάσᾳ θεᾷ σατίνας
τὰν ἁρπασθεῖσαν κυκλίων
χορῶν ἔξω παρθενίων
μέτα κοῦραι ἀελλόποδες,
ἁ μὲν τόξοις Ἄρτεμις, ἁ δ'
ἔγχει Γοργῶπα πάνοπλος
* * * *
αὐγάζων ἐξ οὐρανίων
ἄλλαν μοῖραν ἔκραινε.
δρομαίων δ' ὅτε πολυπλανήτων ἀντ. α΄.
μάτηρ ἔπαυσε πόνων,
ματεύουσ' ἀπόρους
θυγατρὸς ἁρπαγὰς δολίους,
χιονοθρέμμονάς δ' ἐπέρασ'
Ἰδαιᾶν Νυμφᾶν σκοπιάς·
ῥίπτει δ' ἐν πένθει
πέτρινα κατὰ δρία πολυνιφέα·
βροτοῖσι δ' ἄχλοα πεδία γᾶς
οὐ καρπίζουσ' ἀρότοις
λαῶν φθείρει γενεάν·
ποίμναις δ' οὐχ ἵει θαλερὰς
βοσκὰς εὐφύλλων ἑλίκων·
πόλεων δ' ἀπέλειπε βίος,
οὐδ' ἦσαν θεῶν θυσίαι,

βωμοῖς τ' ἄφλεκτοι πέλανοι·
πηγάς τ' ἀμπαύει δροσερὰς
λευκῶν ἐκβάλλειν ὑδάτων
πένθει παιδὸς ἀλάστῳ.
ἐπεὶ δ' ἔπαυσ' εἰλαπίνας στρ. β'.
θεοῖς βροτείῳ τε γένει,
Ζεὺς μειλίσσων στυγίους
ματρὸς ὀργὰς ἐνέπει·
'βᾶτε, σεμναὶ Χάριτες,
ἴτε, τὰν περὶ παρθένῳ
Δηοῖ θυμωσαμένᾳ
λύπαν ἐξαλλάξατ' ἀλᾶν,
Μοῦσαί θ' ὕμνοισι χορῶν.'
χαλκοῦ δ' αὐδὰν χθονίαν
τύπανά τ' ἔλαβε βυρσοτενῆ
καλλίστα τότε πρῶτα μακάρων
Κύπρις· γέλασέν τε θεὰ
δέξατό τ' εἰς χέρας
βαρύβρομον αὐλὸν
τερφθεῖσ' ἀλαλαγμῷ.
ὧν οὐ θέμις σ' οὐδ' ὁσία, ἀντ. β'.
†'πύρωσας ἐν σοῖς θαλάμοις,
μῆνιν δ' εἶχες μεγάλας
ματρὸς, ὦ παῖ, θυσίας
οὐ σεβίζουσα θεᾶς.
μέγα τοι δύναται νεβρῶν
παμποίκιλοι στολίδες
κισσοῦ τε στεφθεῖσα χλόα
νάρθηκας εἰς ἱεροὺς,
ῥόμβων θ' ἑλισσομένα
κύκλιος ἔνοσις αἰθερία,
βακχεύουσά τ' ἔθειρα Βρομίῳ

καὶ παννυχίδες θεᾶς,
*εὖτέ νιν ὄμμασιν
ἔβαλε σελάνα.
[μορφᾷ μόνον ηὔχεις.]

ΕΛ. τὰ μὲν κατ' οἴκους εὐτυχοῦμεν, ὦ φίλαι·
ἡ γὰρ συνεκκλέπτουσα Πρωτέως κόρη
πόσιν παρόντα τὸν ἐμὸν ἱστορουμένη
οὐκ εἶπ' ἀδελφῷ· κατθανόντα δ' ἐν χθονὶ
οὔ φησιν αὐγὰς εἰσορᾶν ἐμὴν χάριν.
κάλλιστα δὴ τάδ' ἥρπασεν τεύχη πόσις·
ἃ γὰρ καθήσειν ὅπλ' ἔμελλεν εἰς ἅλα,
ταῦτ' ἐμβαλὼν πόρπακι γενναίαν χέρα
αὐτὸς κομίζει δόρυ τε δεξιᾷ λαβών,
ὡς τῷ θανόντι χάριτα δὴ συνεκπονῶν.
προὔργου δ' ἐς ἀλκὴν σῶμ' ὅπλοις ἠσκήσατο,
ὡς βαρβάρων τρόπαια μυρίων χερὶ
θήσων, ὅταν κωπῆρες εἰσβῶμεν σκάφος,
πέπλους ἀμείψας ἀντὶ ναυφθόρου στολῆς,
ἁγώ νιν ἐξήσκησα καὶ λουτροῖς χρόα
ἔδωκα, χρόνια νίπτρα ποταμίας δρόσου.
ἀλλ' ἐκπερᾷ γὰρ δωμάτων ὁ τοὺς ἐμοὺς
γάμους ἑτοίμους ἐν χεροῖν ἔχειν δοκῶν,
σιγητέον μοι· καὶ σὲ προσποιούμεθα
εὔνουν κρατεῖν τε στόματος, ἣν δυνώμεθα
σωθέντες αὐτοὶ καὶ σὲ συσσῶσαί ποτε.

ΘΕΟΚ. χωρεῖτ' ἐφεξῆς, ὡς ἔταξεν ὁ ξένος,
δμῶες, φέροντες ἐνάλια κτερίσματα.
Ἑλένη σὺ δ', ἤν σοι μὴ κακῶς δόξω λέγειν,
πείθου, μέν' αὐτοῦ· ταὐτὰ γὰρ παροῦσά τε
πράξεις τὸν ἄνδρα τὸν σὸν ἤν τε μὴ παρῇς.
δέδοικα γάρ σε μή τις ἐμπεσὼν πόθος
πείσῃ μεθεῖναι σῶμ' ἐς οἶδμα πόντιον

τοῦ πρόσθεν ἀνδρὸς χάρισιν ἐκπεπληγμένην·
ἄγαν γὰρ αὐτὸν οὐ παρόνθ' ὅμως στένεις.
ΕΛ. ὦ κλεινὸς ἡμῖν πόσις, ἀναγκαίως ἔχει
τὰ πρῶτα λέκτρα νυμφικάς θ' ὁμιλίας
τιμᾶν· ἐγὼ δὲ διὰ τὸ μὲν στέργειν πόσιν
καὶ ξυνθάνοιμ' ἄν· ἀλλὰ τίς κείνῳ χάρις
ξὺν κατθανόντι κατθανεῖν; ἔα δ' ἐμὲ
αὐτὴν μολοῦσαν ἐντάφια δοῦναι νεκρῷ.
θεοὶ δὲ σοί τε δοῖεν οἷ' ἐγὼ θέλω,
καὶ τῷ ξένῳ τῷδ', ὅτι συνεκπονεῖ τάδε.
ἕξεις δέ μ' οἵαν χρή σ' ἔχειν ἐν δώμασι
γυναῖκ', ἐπειδὴ Μενέλεων εὐεργετεῖς
κἄμ'· ἔρχεται γὰρ δή τιν' εἰς τύχην τάδε·
ὅστις δὲ δώσει ναῦν ἐν ᾗ τάδ' ἄξομεν,
πρόσταξον, ὡς ἂν τὴν χάριν πλήρη λάβω.
ΘΕΟΚ. χώρει σὺ καὶ ναῦν τοῖσδε πεντηκόντορον
Σιδωνίαν δὸς κἀρετμῶν ἐπιστάτας.
ΕΛ. οὔκουν ὅδ' ἄρξει ναὸς ὃς κοσμεῖ τάφον;
ΘΕΟΚ. μάλιστ'· ἀκούειν τοῦδε χρὴ ναύτας ἐμούς.
ΕΛ. αὖθις κέλευσον, ἵνα σαφῶς μάθωσί σου.
ΘΕΟΚ. αὖθις κελεύω καὶ τρίτον γ', εἴ σοι φίλον.
ΕΛ. ὄναιο, κἀγὼ τῶν ἐμῶν βουλευμάτων.
ΘΕΟΚ. μή νυν ἄγαν σὸν δάκρυσιν ἐκτήξῃς χρόα.
ΕΛ. ἥδ' ἡμέρα σοι τὴν ἐμὴν δείξει χάριν.
ΘΕΟΚ. τὰ τῶν θανόντων οὐδὲν, ἀλλ' ἁπλῶς πόνος.
ΕΛ. ἔστιν τι κἀκεῖ κἀνθάδ' ὧν ἐγὼ λέγω.
ΘΕΟΚ. οὐδὲν κακίω Μενέλεώ μ' ἕξεις πόσιν.
ΕΛ. οὐδὲν σὺ μεμπτός· τῆς τύχης με δεῖ μόνον.
ΘΕΟΚ. ἐν σοὶ τόδ', ἢν σὴν εἰς ἔμ' εὔνοιαν διδῷς.
ΕΛ. οὐ νῦν διδαξόμεσθα τοὺς φίλους φιλεῖν.
ΘΕΟΚ. βούλει ξυνεργῶν αὐτὸς ἐκπέμψω στόλον;
ΕΛ. ἥκιστα· μὴ δούλευε σοῖς δούλοις, ἄναξ.

ΘΕΟΚ. ἀλλ' εἶα· τοὺς μὲν Πελοπιδῶν ἐῶ νόμους.
καθαρὰ γὰρ ἡμῖν δώματ'· οὐ γὰρ ἐνθάδε
ψυχὴν ἀφῆκε Μενέλεως· ἴτω δέ τις
φράσων ὑπάρχοις τοῖς ἐμοῖς φέρειν γάμων
ἀγάλματ' οἴκους εἰς ἐμούς· πᾶσαν δὲ χρὴ
γαῖαν βοᾶσθαι μακαρίαις ὑμνῳδίαις
ὑμέναιον Ἑλένης κἀμόν, ὡς ζηλωτὸς ᾖ.
σὺ δ', ὦ ξέν' ἐλθὼν πελαγίους ἐς ἀγκάλας
τῷ τῆσδε πρίν ποτ' ὄντι δοὺς πόσει τάδε,
πάλιν πρὸς οἴκους σπεῦδ' ἐμὴν δάμαρτ' ἔχων,
ὡς τοὺς γάμους τοὺς τῆσδε συνδαίσας ἐμοὶ
στέλλῃ πρὸς οἴκους ἢ μένων εὐδαιμονῇς.

ΜΕ. ὦ Ζεῦ, πατήρ τε καὶ σοφὸς κλῄζει θεός,
βλέψον πρὸς ἡμᾶς καὶ μετάστησον κακῶν.
ἕλκουσι δ' ἡμῖν πρὸς λέπας τὰς συμφορὰς
σπουδῇ σύναψαι· κἂν ἄκρᾳ θίγῃς χερί,
ἥξομεν ἵν' ἐλθεῖν βουλόμεσθα τῆς τύχης.
ἅλις δὲ μόχθων οὓς ἐμοχθοῦμεν πάρος.
κέκλησθέ μοι, θεοί, πολλὰ χρήστ' ἐμοῦ κλύειν
καὶ λύπρ'· ὀφείλω δ' οὐκ ἀεὶ πράσσειν κακῶς,
ὀρθῷ δὲ βῆναι ποδί· μίαν δ' ἐμοὶ χάριν
δόντες τὸ λοιπὸν εὐτυχῆ με θήσετε.

ΧΟ. Φοίνισσα Σιδωνιὰς ὦ — στρ. α'.
ταχεῖα κώπα, ῥοθίοισι μάτηρ
εἰρεσίᾳ φίλα,
χοραγὲ τῶν καλλιχόρων
δελφίνων, ὅταν αὔραις πέλαγος νήνεμον ᾖ,
γλαυκὰ δὲ Πόντου θυγάτηρ
Γαλάνεια τάδ' εἴπῃ·
'κατὰ μὲν ἱστία πετάσατ' αὔ-
ραις λείποντες ἐναλίαις,
λάβετε δ' εἰλατίνας πλάτας,

ἰὼ ναῦται, ἰὼ ναῦται,
πέμποντες εὐλιμένους
Περσείων οἴκων Ἑλέναν ἐπ' ἀκτάς.'
ἤ που κόρας ἂν ποταμοῦ ἀντ. α΄.
παρ' οἶδμα Λευκιππίδας ἢ πρὸ ναοῦ
Παλλάδος ἂν λάβοις
χρόνῳ ξυνελθοῦσα χοροῖς
ἢ κώμοις Ὑακίνθου νυχίαν εὐφροσύναν,
ὃν ἐξαμιλλησάμενος
τροχῷ 'τέρμονι δίσκου
ἔκανε Φοῖβος, *ὅθεν Λακαί-
νᾳ γᾷ βούθυτον ἁμέραν
ὁ Διὸς εἶπε σέβειν γόνος·
μόσχον θ', ἃν λιπέτην οἴκοις
* * * * *
ἇς οὔπω πεῦκαι πρὸ γάμων ἔλαμψαν.
δι' ἀέρος εἴθε ποτανοὶ στρ. β΄.
γενοίμεθ' *ὅθι Λίβυες
οἰωνοὶ στολάδες
ὄμβρον λιποῦσαι χειμέριον
νίσσονται πρεσβυτάτᾳ
σύριγγι πειθόμεναι
ποιμένος, ὃς ἄβροχα
πεδία καρποφόρα τε γᾶς
ἐπιπετόμενος ἰακχεῖ.
ὦ πταναὶ δολιχαύχενες,
σύννομοι νεφέων δρόμου,
βᾶτε Πλειάδας ὑπὸ μέσας
'Ωρίωνά τ' ἐννύχιον,
καρύξατ' ἀγγελίαν,
Εὐρώταν ἐφεζόμεναι,
Μενέλεως ὅτι Δαρδάνου

πόλιν ἑλὼν δόμον ἥξει.
μόλοιτέ ποθ' ἵππιον ἅρμα ἀντ. β'.
δι' αἰθέρος ἱέμενοι
παῖδες Τυνδαρίδαι,
λαμπρῶν †ἄστρων ὑπ' ἀέλλαισιν
οἳ ναίετ' οὐράνιοι,
σωτῆρε τᾶσδ' Ἑλένας
γλαυκὸν †ἐπ' οἶδμ' ἅλιον
κυανόχροά τε κυμάτων
ῥόθια πολιὰ θαλάσσας,
ναύταις εὐαεῖς ἀνέμων
πέμποντες Διόθεν πνοάς·
δύσκλειαν δ' ἀπὸ συγγόνου
βάλετε βαρβάρων λεχέων,
ἃν Ἰδαίων ἐρίδων
ποιναθεῖσ' ἐκτήσατο, γᾶν
οὐκ ἐλθοῦσά ποτ' Ἰλίου
Φοιβείους ἐπὶ πύργους.

ΑΓΓΕΛΟΣ.

ἄναξ, †τὰ κάκιστ' ἐν δόμοις εὑρήκαμεν·
ὡς καίν' ἀκούσει πήματ' ἐξ ἐμοῦ τάχα.
ΘΕΟΚ. τί δ' ἔστιν;
ΑΓΓ. ἄλλης ἐκπόνει μνηστεύματα
γυναικός· Ἑλένη γὰρ βέβηκ' ἔξω χθονός.
ΘΕΟΚ. πτεροῖσιν ἀρθεῖσ' ἢ πεδοστιβεῖ ποδί;
ΑΓΓ. Μενέλαος αὐτὴν ἐκπεπόρθμευται χθονός,
ὃς αὐτὸς αὑτὸν ἦλθεν ἀγγέλλων θανεῖν.
ΘΕΟΚ. ὦ δεινὰ λέξας· τίς δέ νιν ναυκληρία
ἐκ τῆσδ' ἀπῆρε χθονός; ἄπιστα γὰρ λέγεις.
ΑΓΓ. ἥν γε ξένῳ δίδως σὺ τούς τε σοὺς ἔχων
ναύτας βέβηκεν, ὡς ἂν ἐν βραχεῖ μάθῃς.

ΘΕΟΚ. πῶς ; εἰδέναι πρόθυμος· οὐ γὰρ ἐλπίδων
εἴσω βέβηκα μίαν ὑπερδραμεῖν χέρα
τοσούσδε ναύτας, ὧν ἀπεστάλης μέτα.
ΑΓΓ. ἐπεὶ λιποῦσα τούσδε βασιλείους δόμους
ἡ τοῦ Διὸς παῖς πρὸς θάλασσαν ἐστάλη,
σοφώταθ' ἁβρὸν πόδα τιθεῖσ' ἀνέστενε
πόσιν πέλας παρόντα κοὐ τεθνηκότα.
ὡς δ' ἤλθομεν σῶν περίβολον νεωρίων,
Σιδωνίαν ναῦν πρωτόπλουν καθείλκομεν
ζυγῶν τε πεντήκοντα κἀρετμῶν μέτρα
ἔχουσαν. ἔργου δ' ἔργον ἐξημείβετο·
ὁ μὲν γὰρ ἱστὸν, ὁ δὲ πλάτην καθίστατο
ταρσόν τε χειρὶ, λευκά θ' ἱστί' †εἰς ἓν ἦν,
πηδάλιά τε ζεύγλαισι παρακαθίετο.
κἀν τῷδε μόχθῳ, τοῦτ' ἄρα σκοπούμενοι,
Ἕλληνες ἄνδρες Μενέλεῳ ξυνέμποροι
προσῆλθον ἀκταῖς ναυφθόροις ἠσθημένοι
πέπλοισιν, εὐειδεῖς μέν, αὐχμηροὶ δ' ὁρᾶν.
ἰδὼν δέ νιν παρόντας Ἀτρέως γόνος
προσεῖπε δόλιον οἶκτον εἰς μέσον φέρων·
'Ὦ τλήμονες, πῶς ἐκ τίνος νεώς ποτε
Ἀχαιΐδος θραύσαντες ἥκετε σκάφος ;
ἆρ' Ἀτρέως παῖδ' ὀλόμενον συνθάπτετε,
ὃν Τυνδαρὶς παῖς ἥδ' ἀπόντα κενοταφεῖ ;'
οἱ δ' ἐκβαλόντες δάκρυα ποιητῷ τρόπῳ,
εἰς ναῦν ἐχώρουν Μενέλεῳ ποντίσματα
φέροντες. ἡμῖν δ' ἦν μὲν ἥδ' ὑποψία
λόγος τ' ἐν ἀλλήλοισι, τῶν ἐπεισβατῶν
ὡς πλῆθος εἴη· διεσιωπῶμεν δ' ὅμως
τοὺς σοὺς λόγους σῴζοντες· ἄρχειν γὰρ νεὼς
ξένον κελεύσας πάντα συνέχεας τάδε.
καὶ τἄλλα μὲν δὴ ῥᾳδίως εἴσω νεὼς

ἐθέμεθα κουφίζοντα· ταύρειος δὲ ποὺς
οὐκ ἤθελ' ὀρθὸς σανίδα προσβῆναι κάτα,
ἀλλ' ἐξεβρυχᾶτ' ὄμμ' ἀναστρέφων κύκλῳ,
κυρτῶν τε νῶτα κεἰς κέρας παρεμβλέπων
μὴ θιγγάνειν ἀπεῖργεν. ὁ δ' Ἑλένης πόσις
ἐκάλεσεν· 'Ὦ πέρσαντες Ἰλίου πόλιν,
οὐκ εἶ' ἀναρπάσαντες Ἑλλήνων νόμῳ
νεανίαις ὤμοισι ταύρειον δέμας
εἰς πρῷραν ἐμβαλεῖτε' (φάσγανόν θ' ἅμα
πρόχειρον ὤθει) 'σφάγια τῷ τεθνηκότι;'
οἱ δ' εἰς κέλευσμ' ἐλθόντες ἐξανήρπασαν
ταῦρον φέροντές τ' εἰσέθεντο σέλματα.
μονάμπυκον δὲ Μενέλεως, ψήχων δέρην
μέτωπά τ', ἐξέπεισεν εἰσβῆναι δόρυ.
τέλος δ' ἐπειδὴ ναῦς τὰ πάντ' ἐδέξατο,
πλήσασα κλιμακτῆρας εὐσφύρου ποδὸς
Ἑλένη καθέζετ' ἐν μέσοις ἑδωλίοις
ὅ τ' οὐκέτ' ὢν λόγοισι Μενέλεως πέλας·
ἄλλοι δὲ τοίχους δεξιοὺς λαιούς τ' ἴσοι
ἀνὴρ παρ' ἄνδρ' ἕζονθ' ὑφ' εἵμασι ξίφη
λαθραῖ' ἔχοντες, ῥόθιά τ' ἐξεπίμπλατο
βοῆς, κελευστοῦ φθέγμαθ' ὡς ἠκούσαμεν.
ἐπεὶ δὲ γαίας ἦμεν οὔτ' ἄγαν πρόσω
οὔτ' ἐγγύς, οὕτως ἤρετ' οἰάκων φύλαξ·
'Ἔτ' ὦ ξέν', εἰς τὸ πρόσθεν, ἢ καλῶς ἔχει,
πλεύσωμεν; ἀρχαὶ γὰρ νεὼς μέλουσί σοι.'
ὁ δ' εἶφ'· 'Ἅλις μοι.' δεξιᾷ δ' ἑλὼν ξίφος
εἰς πρῷραν εἷρπε κἀπὶ ταυρείῳ σφαγῇ
σταθεὶς νεκρῶν μὲν οὐδενὸς μνήμην ἔχων,
τέμνων δὲ λαιμὸν εὔχετ'· 'Ὦ ναίων ἅλα
πόντιε Πόσειδον Νηρέως θ' ἁγναὶ κόραι,
σώσατέ μ' ἐπ' ἀκτὰς Ναυπλίας δάμαρτά τε

ἄσυλον ἐκ γῆς.' αἵματος δ' ἀπορροαὶ
ἐς οἶδμ' ἐσηκόντιζον οὔριαι ξένῳ,
καί τις τόδ' εἶπε· 'Δόλιος ἡ ναυκληρία,
πάλιν πλέωμεν †Ναξίαν· κέλευε σύ,
σὺ δὲ στρέφ' οἴακ'.' ἐκ δὲ ταυρείου φόνου
'Ατρέως σταθεὶς παῖς ἀνεβόησε συμμάχους·
'Τί μέλλετ', ὦ γῆς 'Ελλάδος λωτίσματα,
σφάζειν φονεύειν βαρβάρους νεώς τ' ἄπο
ῥίπτειν ἐς οἶδμα;' ναυβάταις δὲ τοῖσι σοῖς
βοᾷ κελευστὴς τὴν ἐναντίαν ὄπα·
'Οὐκ εἶ' ὁ μέν τις λοῖσθον ἀρεῖται δόρυ,
ὁ δὲ ζύγ' ἄξας, ὁ δ' ἀφελὼν σκαλμοῦ πλάτην,
καθαιματώσει κρᾶτα πολεμίων ξένων;'
ὀρθοὶ δ' ἀνῇξαν πάντες, οἱ μὲν ἐν χεροῖν
κορμοὺς ἔχοντες ναυτικούς, οἱ δὲ ξίφη·
φόνῳ δὲ ναῦς ἐρρεῖτο. παρακέλευσμα δ' ἦν
πρύμνηθεν 'Ελένης· 'Ποῦ τὸ Τρωικὸν κλέος;
δείξατε πρὸς ἄνδρας βαρβάρους.' σπουδῆς δ' ὕπο
ἔπιπτον, οἱ δ' ὠρθοῦντο, τοὺς δὲ κειμένους
νεκροὺς ἂν εἶδες. Μενέλεως δ' ἔχων ὅπλα,
ὅποι νοσοῖεν ξύμμαχοι κατασκοπῶν,
ταύτῃ προσῆγε χειρὶ δεξιᾷ ξίφος,
ὥστ' ἐκκολυμβᾶν ναός· ἠρήμωσε δὲ
σῶν ναυβατῶν ἐρέτμ'. ἐπ' οἰάκων δὲ βὰς
ἄνακτ' ἐς 'Ελλάδ' εἶπεν εὐθύνειν δόρυ.
οἱ δ' ἱστὸν ἦρον, οὔριαι δ' ἧκον πνοαί,
βεβᾶσι δ' ἐκ γῆς· διαφυγὼν δ' ἐγὼ φόνον
καθῆκ' ἐμαυτὸν εἰς ἅλ' ἄγκυραν πάρα.
ἤδη δὲ κάμνονθ' ὁρμιὰν τείνων μέ τις
ἀνείλετ', εἰς δὲ γαῖαν ἐξέβησέ σοι
τάδ' ἀγγελοῦντα. σώφρονος δ' ἀπιστίας
οὐκ ἔστιν οὐδὲν χρησιμώτερον βροτοῖς.

ΧΟ. οὐκ ἄν ποτ' ηὔχουν οὔτε σ' οὔθ' ἡμᾶς λαθεῖν
Μενέλαον, ὦναξ, ὡς ἐλάνθανεν παρών.
ΘΕΟΚ. ὦ γυναικείαις τέχναισιν αἱρεθεὶς ἐγὼ τάλας·
ἐκπεφεύγασιν γάμοι με. κεἰ μὲν ἦν ἁλώσιμος
ναῦς διώγμασιν, πονήσας εἷλον ἂν τάχα ξένους·
νῦν δὲ τὴν προδοῦσαν ἡμᾶς τισόμεσθα σύγγονον,
ἥτις ἐν δόμοις ὁρῶσα Μενέλεων οὐκ εἶπέ μοι.
τοιγὰρ οὔποτ' ἄλλον ἄνδρα ψεύσεται μαντεύμασιν.
ΧΟ. οὗτος ὦ, ποῖ σὸν πόδ' αἴρεις, δέσποτ', εἰς ποῖον φόνον;
ΘΕΟΚ. οἷπερ ἡ δίκη κελεύει μ'· ἀλλ' ἀφίστασ' ἐκποδών.
ΧΟ. οὐκ ἀφήσομαι πέπλων σῶν· μεγάλα γὰρ σπεύδεις κακά.
ΘΕΟΚ. ἀλλὰ δεσποτῶν κρατήσεις δοῦλος ὤν;
ΧΟ. φρονῶ γὰρ εὖ.
ΘΕΟΚ. οὐκ ἔμοιγ', εἰ μή μ' ἐάσεις.
ΧΟ. οὐ μὲν οὖν σ' ἐάσομεν.
ΘΕΟΚ. σύγγονον κτανεῖν κακίστην.
ΧΟ. εὐσεβεστάτην μὲν οὖν.
ΘΕΟΚ. ἥ με προύδωκεν.
ΧΟ. καλήν γε προδοσίαν, δίκαια δρᾶν.
ΘΕΟΚ. τἀμὰ λέκτρ' ἄλλῳ διδοῦσα;
ΧΟ. τοῖς γε κυριωτέροις.
ΘΕΟΚ. κύριος δὲ τῶν ἐμῶν τίς;
ΧΟ. ὃς ἔλαβεν πατρὸς πάρα.
ΘΕΟΚ. ἀλλ' ἔδωκεν ἡ τύχη μοι.
ΧΟ. τὸ δὲ χρεὼν ἀφείλετο.

ΘΕΟΚ. οὐ σὲ τἀμὰ χρὴ δικάζειν.
ΧΟ. ἤν γε βελτίω λέγω.
ΘΕΟΚ. ἀρχόμεσθ᾽ ἄρ᾽, οὐ κρατοῦμεν.
ΧΟ. ὅσια δρᾶν, τὰ δ᾽ ἔκδικ᾽ οὔ.
ΘΕΟΚ. κατθανεῖν ἐρᾶν ἔοικας.
ΧΟ. κτεῖνε· σύγγονον δὲ σὴν
οὐ κτενεῖς ἡμῶν ἑκόντων, ἀλλ᾽ ἐμ᾽, *ὡς πρὸ δεσποτῶν
τοῖσι γενναίοισι δούλοις εὐκλεέστατον θανεῖν.

ΔΙΟΣΚΟΡΟΙ.

ἐπίσχες ὀργὰς αἷσιν οὐκ ὀρθῶς φέρει,
Θεοκλύμενε, γῆς τῆσδ᾽ ἄναξ· δισσοὶ δέ σε
Διόσκοροι καλοῦμεν, οὓς Λήδα ποτὲ
ἔτικτεν Ἑλένην θ᾽, ἣ πέφευγε σοὺς δόμους·
οὐ γὰρ πεπρωμένοισιν ὀργίζει γάμοις,
οὐδ᾽ ἡ θεᾶς Νηρῇδος ἔκγονος κόρη
ἀδικεῖ σ᾽ ἀδελφὴ Θεονόη τὰ τῶν θεῶν
τιμῶσα πατρός τ᾽ ἐνδίκους ἐπιστολάς.
εἰς μὲν γὰρ ἀεὶ τὸν παρόντα νῦν χρόνον
κείνην κατοικεῖν σοῖσιν ἐν δόμοις ἐχρῆν·
ἐπεὶ δὲ Τροίας ἐξανεστάθη βάθρα
[καὶ τοῖς θεοῖς παρέσχε τοὔνομ᾽, οὐκέτι]
ἐν τοῖσιν αὐτοῖς δεῖ νιν ἐζεῦχθαι γάμοις,
ἐλθεῖν δ᾽ ἐς οἴκους καὶ συνοικῆσαι πόσει.
ἀλλ᾽ ἴσχε μὲν σῆς συγγόνου μέλαν ξίφος,
νόμιζε δ᾽ αὐτὴν σωφρόνως πράσσειν τάδε.
πάλαι δ᾽ ἀδελφὴν καὶ πρὶν ἐξεσώσαμεν,
ἐπείπερ ἡμᾶς Ζεὺς ἐποίησεν θεούς·
ἀλλ᾽ ἥσσον᾽ ἦμεν τοῦ πεπρωμένου θ᾽ ἅμα
καὶ τῶν θεῶν, οἷς ταῦτ᾽ ἔδοξεν ὧδ᾽ ἔχειν.
σοὶ μὲν τάδ᾽ αὐδῶ, συγγόνῳ δ᾽ ἐμῇ λέγω·

πλεῖ ξὺν πόσει σῷ· πνεῦμα δ' ἕξετ' οὔριον·
σωτῆρε δ' ἡμεῖς σὼ κασιγνήτω διπλῶ
πόντον παριππεύοντε πέμψομεν πάτραν.
ὅταν δὲ κάμψῃς καὶ τελευτήσῃς βίον,
θεὸς κεκλήσει καὶ Διοσκόρων μέτα
σπονδῶν μεθέξεις ξένιά τ' ἀνθρώπων πάρα
ἕξεις μεθ' ἡμῶν· Ζεὺς γὰρ ὧδε βούλεται.
οὗ δ' ὥρισέν σε πρῶτα Μαιάδος τόκος
Σπάρτης, ἀπάρας τῶν κατ' οὐρανὸν δόμων,
κλέψας δέμας σόν μὴ Πάρις γήμειέ σε,
φρουρὸν παρ' Ἀκτὴν τεταμένην νῆσον λέγω,
Ἑλένη τὸ λοιπὸν ἐν βροτοῖς κεκλήσεται,
ἐπεὶ κλοπὰς σὰς ἐκ δόμων ἐδέξατο.
καὶ τῷ πλανήτῃ Μενέλεῳ θεῶν πάρα
μακάρων κατοικεῖν νῆσόν ἐστι μόρσιμον·
τοὺς εὐγενεῖς γὰρ οὐ στυγοῦσι δαίμονες,
τῶν δ' ἀναριθμήτων μᾶλλόν εἰσιν οἱ πόνοι.

ΘΕΟΚ. ὦ παῖδε Λήδας καὶ Διός, τὰ μὲν πάρος
νείκη μεθήσω σφῶν κασιγνήτης πέρι·
ἐγὼ δ' ἀδελφὴν οὐκέτ' ἂν κτάνοιμ' ἐμήν.
κείνη δ' ἴτω πρὸς οἶκον, εἰ θεοῖς δοκεῖ.
ἴστον δ' ἀρίστης σωφρονεστάτης θ' ἅμα
γεγῶτ' ἀδελφῆς ὁμογενοῦς ἀφ' αἵματος.
καὶ χαίρεθ' Ἑλένης οὕνεκ' εὐγενεστάτης
γνώμης, ὃ πολλαῖς ἐν γυναιξὶν οὐκ ἔνι.

ΧΟ. πολλαὶ μορφαὶ τῶν δαιμονίων,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον εὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

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EURIPIDES

HELENA

EDITED

WITH INTRODUCTION, NOTES, AND CRITICAL APPENDIX

FOR UPPER AND MIDDLE FORMS

BY

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PART II. NOTES

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NOTES

Ll. 1–67. In this Prologue Helen relates her previous adventures and describes her present position in Egypt. According to Aristotle (*Rhet.* iii. 14) the object of a prologue was to 'prepare the way,' and give the audience an idea of what was coming, as well as to inform them of past circumstances. It need not however, as it does in some plays (e.g. the *Hippolytus*), reveal the secret of the catastrophe, and so, as we should say, spoil the plot. This would be of less consequence where the story was well known, and the poet made no material deviations from it; but in a play like the *Helena*, founded upon an obscure legend, and having its chief interest centred in the *dénouement*, such previous exposition of the sequel would have been fatal to its success. Technically, the 'prologue' was 'all that part of a tragedy which preceded the first entrance of the chorus' (Arist. *Poet.* xii. 25), and therefore here includes the dialogue with Teucer, who appears at l. 68. The scene is laid in the isle of Pharos, with the tomb of Proteus in the foreground, fronting the palace doors. Helen is discovered prostrate at the tomb, whither she has fled for sanctuary.

Helen. '*This is the land of Nile; its king is Theoclymenus, son of Proteus, whose sister is Theonoe, skilled in prophetic lore. I am Helen the daughter of Tyndareus, of Spartan renown, whom Aphrodite once promised in wedlock to Paris, for his award of the prize of beauty to her in the famous trial. Whereat Hera, angry at her own defeat, gave him in my stead a phantom of air, and for this men fought and fell before Troy. But me, the true Helen, Hermes conveyed hither to Egypt, and placed under the care of Proteus, the most righteous of mankind. He, alas! is now dead, and Theoclymenus his son would fain have me to wife; while I, to escape dishonour, am forced to fly to this tomb for protection.*'

ll. 1–3. These lines are quoted by Aristophanes, *Thesm.* 855, with a parody of l. 3 into λευκῆς νοτίζει μελανοσυρμαῖον λεών.

l. 1. **καλλιπάρθενοι.** The force of παρθένος in this compound has been disputed, some taking it in reference to the river nymphs, others (after Hermann) to the fact of the Nile being uncontaminated by admixture

with the waters of other rivers. Probably not much more is intended than the combined notion of *beauty* and *purity*—'the fair virgin streams of Nile'—something like *εὐπάρθενε Δίρκα* in *Bacch.* 520. *Καλλιπάρθενος δέρη* occurs in *Iph. in Aul.* 1574, but there it means literally 'neck of fair maiden.' The objection that the Nile is actually turbid in its course through Egypt will not have much weight with those who are content to regard the passage from an *aesthetic* point of view. The analogy of other similar compounds, as *καλλιβλέφαρος*, *καλλίβωλος*, *καλλίτοξος*, etc., shows a noun in the second part defined by an adjective in the first part, so that *καλλιπάρθενος* should mean 'having fair nymphs,' and this, as applied to a river, is natural enough. Some refer *οἶδμα* in l. 6 to the Nile, in support of this view; but there a sea-nymph is clearly referred to.

ll. 2, 3. The Nile is called in Athenaeus *Ζεὺς Αἰγύπτιος*, being as it were a *Ζεὺς ὑέτιος*, or Jupiter Pluvius, to Egypt. The 'melting snow' theory was held by Anaxagoras among others; Herodotus mentions it as improbable (ii. 22). The real cause of inundations is the rainfall in the Abyssinian highlands during the summer months. (See Rawlinson's *Herodotus*, notes on book ii. ch. 19; Baker's *Albert N'yanza*, vol. i. p. 9.)

l. 2. **ψακάς** is properly 'drizzling rain,' as distinct from *ὄμβρος*. Cp. Aesch. *Ag.* 1511 *δέδοικα δ' ὄμβρου κτύπον . . . . ψακὰς δὲ λήγει.*

l. 3. **γύας**, 'fields,' in app. to **πέδον**, 'the soil' generally. So in *Herc. Fur.* 946 *πόλιν* follows *τὰ Κυκλώπων βάθρα.* Here the construction is facilitated by the intervening **λευκῆς τακείσης χιόνος.**

ll. 4, 5. The story of Proteus as king of Egypt is from Herodotus (ii. 112), who had it from the Egyptian priests. In Homer, *Od.* iv. 384, he is the prophetic seer, who dwelt in the isle of Pharos. Euripides has combined the two accounts, with an attempt to reconcile them in the words *Φάρον* **μὲν** *οἰκῶν νῆσον*, etc., 'who, though dwelling in Pharos' isle, was yet king of Egypt.' He also transfers the prophetic power from Proteus to his daughter Eidothea or Theonoe (l. 11, etc.).

l. 7. Psamathe, daughter of Nereus, first married Aeacus, by whom she had a son Phocus, and afterwards became the wife of Proteus (Apollodorus, iii. 12. 6; Hes. *Theog.* 1002).

l. 9. The passage **ὅτι δὴ—διήνεγκε** seems to have been interpolated by one who, aware of Euripides' fondness for derivations (*Bacch.* 508, *Ion* 661, *Troad.* 891, *Iph. T.* 32, etc.), thought the name Theoclymenus, as well as Theonoe, required explanation. But the change of the latter name from Eido makes such explanation necessary; moreover *Θεοκλύμενος* would mean 'honoured by,' rather than 'honouring, the gods' (cp. *θεοκλυτῶν* Aesch. *Pers.* 502). Neither is the character of the man in conformity with this interpretation of his name, since Helen herself

calls him ἄσεπτος (542), and even his sister Theonoe speaks of his δυσσέβεια (1021). The halting metre of the text has been variously amended. (See Critical Appendix.)

l. 11. **Εἰδώ**, another form of Εἰδοθέα (Hom. *Od.* iv. 366). It was a pet name given to her, 'mother's darling pride.' For **ἀγλάϊσμα** cp. l. 282, Aesch. *Choëph.* 185 τόδ' ἀγλάϊσμά μοι τοῦ φιλτάτου βροτῶν 'Ορέστου.

l. 15. For Nereus see l. 6, n. **τιμάς** = 'office,' or 'prerogative,' as in *Herc. Fur.* 845 τιμὰς ἔχω τάσδε, and elsewhere.

l. 17. **δή**, implying disbelief in the story. Cp. l. 21. It is alluded to again in l. 256, *Iph. T.* 794, etc.

l. 19. **ὄρνιθος**, with **μορφώματα** = ὀρνίθεια μορφώματα (Hermann), 'the bird-like semblance of a swan,' i. e. 'a bird's form, even that of a swan.' Zeus in this disguise pretended to fly from the eagle, and took refuge in Leda's bosom. See next note.

l. 20. Since **δίωγμα φεύγων** virtually = διωκόμενος, it is followed by **ὑπό** denoting the agent. Or, according to Badham, 'by aid of an eagle,' which Zeus had provided for the purpose of a pretended pursuit.

l. 21. **σαφής** = ἀληθής, cp. l. 310. So εἰ Φοῖβος σαφής Soph. *Oed. Col.* 623 (Horace's 'certus Apollo').

l. 23. **ἦλθον κάλλους πέρι**, just as we say 'came about' a thing, i.e. to get the question decided (διαπεράνασθαι). For this 'causative' sense of the middle voice cp. διδάσκεσθαι, ποιεῖσθαι, etc. For the Judgment of Paris see *Androm.* 275, etc., *Troad.* 925, etc.

l. 27. **εἰ καλόν**, etc., i.e. 'if what is rather misfortune can deserve the name of *fair*.'

l. 28. **προτείνασα**, 'offering as a bribe,' cp. l. 885. The several bribes offered to the three goddesses are enumerated in *Troades* 925, etc.

l. 31. **μεμφθεῖσα**, 'offended.' Cp. *Hippol.* 1402 τιμῆς ἐμέμφθη, Hom. *Il.* i. 65 εὐχωλῆς ἐπεμέμφεται (Pflugk), also Verg. *Aen.* i. 8, 27.

l. 32. **ἐξηνέμωσε**, not merely 'made void,' but literally 'turned into air,' as afterwards explained. For Stesichorus, as the author of this story, see Introd. p. vii.

l. 34. The MS. **ὕπο** has been needlessly changed to ἄπο. This would denote simply the material, but ὑπό regards the air as a living agent acting under the superior direction of Hera (l. 583). From Anaxagoras Euripides learnt that αἰθήρ was the source of life, whence the soul emanates and to which it returns (l. 1016). In *Thesmoph.* 14 Aristophanes makes him say αἰθὴρ . . . ζῷ' ἐν αὐτῷ ξυνετέκνου κινούμενα. Cp. *Ranae* 890 αἰθὴρ ἐμὸν βόσκημα. Hence probably **πατέρ' ἐς οὐρανόν** l. 613. [With the reading ἄπο cp. *Bacch.* 292, where Zeus constructs a phantom of Dionysus, ῥήξας μέρος τι . . . αἰθέρος.]

l. 36. For a similar form of expression cp. Alcestis 352, and see note there.

l. 37. **ἄλλα**, from its position, is emphatic, and contrasts with **τοῖσδε**, i.e. 'the counsels of Zeus contributed as an additional element to these my misfortunes.' It can hardly be the same as *τὰ ἄλλα Διὸς βουλεύματα*: moreover Helen's previous troubles have not been ascribed to Zeus as their author.

l. 40. Cp. *Orest.* 1641 (if that passage be genuine) *ὡς ἀπαντλοῖεν χθονὸς ὕβρισμα θνητῶν ἀφθόνου πληρώματος.* This theory, that Zeus caused the Trojan war in order to prevent the earth becoming overburdened by numbers, is supposed to be derived from a line in the *Cypria* of Stasinus, *κουφίσαι ἀνθρώπων παμβώτορα γαῖαν.*

l. 41. **τὸν κράτιστον**, i.e. Achilles. See the opening lines of the Iliad.

l. 42. **Φρυγῶν ἐς ἀλκήν**, 'to the safe keeping of the Trojans.' '*Phrygum in manum mandata sum.*'—Klotz. Rather perhaps, 'to test the prowess of the Trojans, and as a prize for the Greeks to win.' But see Crit. Appendix.

ll. 44, etc. This passage is parodied in *Thesmoph.* 866, etc. After *τί δῆτ' ἔτι ζῶ;* (l. 56), comes the unexpected reply, *τῶν κοράκων πονηρίᾳ*, 'because the crows don't do their duty!'

l. 50. **τὰς ἐμὰς ἀναρπαγάς**, not only = *ἐμὲ τὴν ἁρπασθεῖσαν*, 'but including the idea of seeking to avenge my capture.'

l. 53. **τλᾶσα**, 'dared.' So in Aesch. *Agam.* 397 Helen is described as *ἄτλητα τλᾶσα*, 'daring a deed before undared.' For meanings of *τλῆναι* see in *Alc.* 1, 275, 572.

l. 56. The sense is, 'I would fain be quit of life, were it not for the prophecy I have heard.' Otherwise suicide would be preferable (l. 301).

l. 58. **γνόντος** is referred by Paley to **Ἑρμοῦ**, on the ground that Menelaus did *not* know of Helen's absence from Troy, and it was because Hermes did know it that he made her acquainted with her destiny, to prevent her marrying Theoclymenus. But *γνόντος* means 'when he *learnt*' (not 'knew'), and may refer to *ἀνδρί* by a change of construction = *γνόντος αὐτοῦ.* Cp. *Troad.* 75, 76 *αὐτοῖς . . . ἐν γῇ μενόντων.*

l. 59. **ὑποστρώσω**, a primitive Homeric phrase, cp. *Od.* xx. 139, also *πορσύνειν, ἀντιᾶν λέχος.* The subj. is used instead of the opt. after the aor. *εἰσήκουσα*, because Helen is impressed with a sense of imminent danger from the king's importunity.

l. 60. In Homer, *Od.* iv. 385, Proteus is *ἀθάνατος*, but Euripides follows the Herodotean version of the story; see l. 4 n.

l. 61. **ἄσυλος γάμων**, lit. 'inviolate in respect of wedlock,' may refer either to her marriage with Menelaus, which had remained intact, or to the solicitations of Theoclymenus (l. 63), from which she had hitherto been free.

l. 63. **θηρᾷ γαμεῖν.** For the infin. cp. l. 545, Soph. *Aias* 2 *ἁρπάσαι θηρώμενον*. But *θηρᾶν* oftener takes a noun in the accus. as in l. 50 above.

l. 65. The *δαίμονες*, or spirits of the dead, were believed to be able to hear prayers and answer them. See note on *Alc.* 613, and cp. Aesch. *Persae* 224, 622, *Choëph.* 126, 140, also ll. 961–968 below.

l. 66. **εἰ** with ind. = *etiamsi*, stating a fact.

Enter TEUCER, who is on his way to Cyprus, but has landed in Egypt for the purpose of consulting Theonoe as to his course thither, ll. 68–163. TEUCER (in front of the palace). '*Who dwells here? some prince or noble, surely.*' (Seeing Helen) '*Ha! whom do I espy? Helen, the bane of Greece? my curse upon thee!*' HELEN. '*How now? why revilest thou me for* her *sake?*' TEU. '*Thy pardon, lady; thy likeness to Helen misled me.*' HEL. '*Who and whence art thou?*' TEU. '*I am Teucer, of Salamis, an exile, seeking a new home in Cyprus.*' HEL. '*Wert thou at Troy?*' TEU. '*Ay, and helped to destroy it, seven long years ago.*' HEL. '*And sawest thou Helen?*' TEU. '*Even as I see thee now. But no more of her.*' HEL. '*What of Menelaus?*' TEU. '*No one knows his fate, but they report him dead. Leda, too, is gone, and her twin sons. But I would see Theonoe, and learn from her my course to Cyprus.*' HEL. '*'Tis easy to find; but flee this land ere the king find thee, for he slays all Greeks who approach these shores.*' TEU. '*Thanks, lady; a blessing on thee for thy courtesy, like as thou art to Helen in form but not in mind.*'

l. 69. **Πλούτου**, sc. *οἴκῳ*, 'Plutus' own abode.' For **ἄξιος** with active infin. cp. *Alc.* 439, 1060.

l. 70. Cp. *Iph. T.* 96 ἀμφίβληστρα γὰρ τοίχων ὁρᾷς ὑψηλά.

l. 74. **ὅσον**, etc., *pro ista tua similitudine* (Pflugk) = *ὅτι τόσον*, etc. 'because thou art so like Helen.' Contrast *οὐχ ὅσον* l. 481.

l. 76. **πτερῷ**, Elmsley's correction for *πέτρῳ*. Teucer was famed as an archer, *ἄριστος Ἀχαιῶν τοξοσύνῃ* Hom. *Il.* xiii. 313. Cp. Soph. *Aias* 1120. *Πτερόν*, 'feather,' for 'arrow,' like *penna*, as in Ovid, *Fast.* ii. 110 'dura trajectus penna.'

l. 77. **ἀπόλαυσιν**, 'as a recompense for,' i. e. 'because of your likeness,' accus. in apposition to the sentence. See note on *Alc.* 7 *θητεύειν . . . τῶνδ' ἄποινα*. It is also called the accus. of the equivalent notion with the verb, *θάνατον* being implied in *ἔθανες* (Jelf, *Gr. Gr.* § 552 *c*). Cp. *Androm.* 292 Κύπρις εἷλε λόγοισι δολίοις . . . **πικρὰν σύγχυσιν** βίου Φρυγῶν πόλει, where *σύγχυσιν* refers not to the *λόγοι δόλιοι* alone, but to the fact that Cypris won the prize (*εἷλε*).

l. 78. **τί δέ**, etc. 'what mean'st thou, fellow, whoever thou art, that avoidest me?' Cp. *Iph. T.* 1360 τίνος τίς ὢν σὺ τήνδ' ἀπεμπολᾷς χθονός; In next line *καί* is 'and,' not 'also' with ἐμέ, as Hermann takes it.

The order of the words shows this. **συμφοραῖς** is the causal dative (cp. l. 82) = *διὰ τὰς συμφοράς*. So **λελεγμένοις** in l. 82.

l. 84. **τῶν** refers back to line 74, 'one of those wretched Greeks,' whom Helen has ruined.

l. 85. **σὲ θαυμαστέον**, etc. = *θαυμαστέον εἰ σὺ στυγεῖς*, like *οἶδά σε τίς εἶ*, and similar phrases. **εἰ** = *ὅτι*, 'that;' cp. *Androm.* 205 *στυγεῖ πόσις εἰ ξυνεῖναι μὴ . . . κυρεῖ*.

l. 90. Teucer, when expelled from Salamis by his father, migrated to Cyprus, where he founded a 'new Salamis,' Hor. *Od.* i. 7. 29.

l. 91. **ἂν εἴης**, 'you must be,' instead of the direct *εἶ*. Cp. *λέγοις ἂν* for **λέγε**, etc.

l. 92. **τίν' ἂν ἔχοις**, etc., 'whom would you have?' i.e. 'who should be kinder?' etc.

l. 93. **ἐκ τοῦ**; 'for what reason?' Cp. l. 1270, Aesch. *Agam.* 850 *ἐκ τῶνδε*;

συμφορὰν ἔχει, 'implies something serious.'

l. 96. For the suicide of Ajax by falling on his sword see Soph. *Aias* 815, etc., esp. l. 833 *σὺν ἀσφαδάστῳ καὶ ταχεῖ πηδήματι | πλευρὰν διαρρήξαντα τῷδε φασγάνῳ*.

l. 97. For **σωφρονῶν**, as opposed to *μανείς*, Badham quotes Plato *Rep.* i. ch. 5 *εἴ τις λάβοι παρὰ φίλου ἀνδρὸς σωφρονοῦντος ὅπλα, εἰ μανεὶς ἀπαιτοῖ*, etc.

l. 99. In *Agam.* 62, Aeschylus speaks of Helen as *πολυάνωρ γυνή*, and Apollodorus the grammarian names some thirty of the Greek chieftains as her suitors, but Achilles is not one of them. He also says that Achilles went to Troy to win renown, but that he was not bound by the oath which Tyndareus imposed upon the suitors. Euripides seems to have followed some other tradition unknown to us.

l. 100. The contest for the arms of Achilles is first noticed in Hom. *Od.* xi. 545. Thetis, the mother of Achilles, is said to have proposed this contest, and the Trojans to have decided it; that is, according to the Cyclic poets, the prize was awarded to Odysseus in answer to an appeal made to the Trojan captives, as to which of the Grecian heroes had done most harm to Troy. Aeschylus appears to have written a play entitled **Ὅπλων Κρίσις**; the *Aias* of Sophocles starts from this point, and ascribes the award to the influence of the Atreidae, who sought thus to disgrace Ajax for not acknowledging their supremacy.

l. 101. **καὶ δή**, 'well but,' implying that Helen does not see the connexion.

l. 104. I.e. 'if I had died with him, I should not now be in exile,' implying that nothing short of death could have saved him from his father's anger. Sophocles, *Aias* 1008, etc. depicts Telamon as a morose

passionate man, and makes Teucer deprecate his wrath, and predict his own banishment.

l. 105. **ἦλθες γάρ**, etc., 'you did then arrive,' etc. Cp. l. 107. The *γάρ* here refers not to the last line only, but to the whole preceding narrative, from l. 94.

l. 106. **ξύν γε πέρσας.** Tmesis was commonly employed when a stress was laid on the preposition, which has the force of an adverb. See note on *Alc.* 548, and cp. Soph. *Ant.* 407 ἐν δ' ἐμεστώθη μέγας αἰθήρ: *ib.* 419 σὺν δέ νιν θηρώμεθα.

l. 108. **ὥστ' οὐδέ**, etc. Similar instances of *ὥστε οὐ*, instead of *μή*, with an infin. are cited by Paley from *Phoen.* 1357, and Soph. *Elect.* 780, in both of which emendations have been proposed. In most cases where this construction seems to occur, it may be accounted for either (1) by the *οὐ* qualifying a single word, as in Hdt. i. 189 *ὥστε καὶ γυναῖκας τὸ γόνυ οὐ-βρεχούσας διαβήσεσθαι*, or (2) in Oratio Obliqua, by the *οὐ* being retained from the direct form of speech, as in Dem. *De Corona*, *ἡγεῖ τοσοῦτον ὕπνον ἅπαντας ἔχειν ὥστ' οὐ μεμνῆσθαι*, where the Oratio Recta would stand *ἅπαντες ἔχουσιν ὥστ' οὐ μέμνηνται* (Shilleto, Dem. *De Falsa Legatione*, Appendix B). But in the present instance *οὐδέ* is closely attached to *ἴχνος* = *ne vestigium quidem*, not to the infinitive *εἶναι*.

l. 110. **καὶ πρός.** 'Yes, and the Achaeans too.' Cp. l. 956, *Med.* 704 *ὄλωλα, καὶ πρός γ' ἐξελαύνομαι χθονός.*

l. 111. **γάρ** expresses surprise. 'What! tell me how long it is since,' etc. Cp. l. 105, also l. 401.

πόσον χρόνον, 'how long ago.' The accusative denotes the interval that has elapsed between that time and the present. Homer, *Od.* iv. 82, says that Menelaus returned to Greece 'in the eighth year' after the fall of Troy. Cp. l. 776.

l. 112. **καρπίμους.** See Crit. Appendix.

l. 114. **σελήνας**, etc. Cp. *Alc.* 431 *σελήνας δώδεκ' ἐκπληρουμένας.*

l. 116. Cp. *Troad.* 882, where Menelaus bids his attendants drag Helen from the palace, *κόμης ἐπισπάσαντες.*

l. 119. **μὴ εἴχετε**, 'see whether ye had not,' i.e. 'be not too sure that,' etc. Cp. *Ion* 1523 *ὅρα μὴ προστίθῃς*, *Orest.* 208 *ὅρα μὴ λέληθε.* But *ὅρα μὴ φάσμα ᾖ* (*Alc.* 1127) is 'beware *lest it be* a phantom.' Here Helen, knowing the fact, uses the indicative.

l. 120. Teucer desires to dismiss the subject, as one about which he is quite certain.

l. 121. **δοκεῖτε** (cp. *σκοπεῖτε* l. 119) means, 'is it the general opinion,' now as well as formerly? [Hence Badham's emendation *'δοκεῖτε* (i.e. *ἐδοκεῖτε*), as if referring to what they thought at Troy, is unnecessary.]

l. 122. **εἶδον εἰ** is Mr. W. G. Clark's emendation for εἰδόμην. For various readings see Crit. Appendix.

l. 125. **οἷς κακὸν λέγεις**, 'an evil tale to those to whom you tell it,' i. e. to the friends of Menelaus, herself especially. Hermann objects that the fact of Menelaus not being at home with his *εἴδωλον* would be no evil to the real Helen, but rather the reverse. But Teucer's words surely imply (as he afterwards states more distinctly) that Menelaus is lost, perhaps dead, which would be a dire misfortune to her. Of course Helen is purposely vague in her language, to avoid recognition. Cp. l. 1225. Afterwards, in saying *ἀπωλόμεσθα* (l. 133) she almost loses her self-control.

l. 126. **ὡς** = 'yes, for,' etc. as in l. 831, *Med.* 609, and elsewhere.

ἀφανής, like *ἄφαντος* in Aesch. *Agam.* 605, may be an euphemism for 'drowned.' Cp. *ἀφανίζειν* = 'to make away with,' i. e. 'to kill,' as in Thuc. iv. 80 *ἠφάνισαν αὐτούς*. But Teucer does not actually say *θανών* till l. 132.

l. 128. **ἄλλον**, sc. *πορθμόν*, not *ἄνδρα*, which would require *περῶντας* for *περῶσι* in l. 130 (Hermann). Also **ὥρισεν** does not mean 'dispersed,' but 'determined' different courses for each crew.

l. 129. **νώτοισι.** Cp. Homer's *εὐρέα νῶτα θαλάσσης*.

l. 133. **ἀπωλόμεσθα.** See note on l. 125, *ad fin.*

l. 138. **τεθνᾶσι κοὐ τεθνᾶσι**, an instance of verbal paradox, a favourite device of Euripides, for which he is ridiculed in the celebrated scene in the *Acharnians*, 396, etc. See notes on *Alc.* 141, 520. Here of course the statement is really equivocal, since only one of the two accounts could be true.

l. 140. Cp. Hor. *Od.* i. 3. 2 'fratres Helenae, lucida sidera.' According to this form of the legend they were identified with the constellation Gemini, and were regarded as benefactors of mankind, especially of mariners—*σωτῆρας ἐπιχθονίων ἀνθρώπων ὠκυπόρων τε νεῶν*—(Homeric *Hymn to the Dioscuri*, 6. 7). See ll. 1495, etc. of this play. Pliny, *Nat. Hist.* ii. 37, says, 'Castorum stellas, cum simul videntur, salutares credunt; cum solitariae, graves et noxias.'

l. 142. **ἀδελφῆς οὕνεκα**, i. e. 'because of their sister's shame.' In Homer, *Il.* iii. 241, Helen imagines this to be the reason of their absence from the battle-field:—

νῦν αὖτ' οὐκ ἐθέλουσι μάχην καταδύμεναι ἀνδρῶν,
αἴσχεα δειδιότες καὶ ὀνείδεα πόλλ' ἅ μοί ἐστιν.

But the poet goes on to say that they were by this time dead and buried at Lacedaemon. Another account was that they were wrecked in their voyage to Troy, and disappearing were afterwards deified.

l. 143. **διπλᾶ**, i. e. in the recital of my sufferings. So Talthybius in *Hec.* 518 *διπλᾶ με χρῄζεις δάκρυα κερδᾶναι, γύναι.* Cp. Verg. *Aen.* ii. 3 'infandum, regina, jubes renovare dolorem.'

l. 146. **προξένησον**, 'conduct me to her.' Those who came to consult

an oracle, if previously unknown, seem to have required introduction by certain officials of the temple, who were termed *πρόξενοι*. These are mentioned in *Androm.* 1103, and Ion performs a like service for Creusa at Delphi—*ἡμεῖς τἄλλα προξενήσομεν Ion* 335.

l. 147. **στείλαιμ' ἂν πτερόν**, either 'furl my sails' (by a pregnant construction with **ὅπῃ** implying motion, 'whither having gone,' etc.), or, as Hermann thinks, 'direct my ship,' *νεὼς πτερόν* being equivalent to *ναῦν*.

l. 150. **τῆς ἐκεῖ**, etc., the original Salamis, whence the new town took its name. Cp. Hor. *Od.* i. 7. 28 referred to in l. 90 n.

l. 154. **κυσὶν πεποιθώς**, an Homeric phrase; cp. *Il.* iv. 303 *ἱπποσύνῃ τε καὶ ἠνορέῃφι πεποιθώς*.

l. 156. For the reason see l. 1175. But Helen could not have disclosed it to Teucer without letting him know who she was.

Exit TEUCER. Helen now gives vent to her grief in lyric measure, the Chorus responding sympathetically. This sort of lament was called a *Commos*. Cp. *Elect.* 112, *Alc.* 861. The *Parode*, or entrance song of the Chorus, begins at l. 179.

ll. 164–254. HELEN. '*Ah, woeful tale! what lament may I utter? Teach me, ye Sirens, a mournful strain.*' CHORUS. '*By the river side I heard from afar the sound of woe, as of a nymph in distress.*' HEL. '*Maidens of Hellas, I have heard news—sorrow upon sorrow—Troy in ashes, my husband gone, my mother and twin brethren too—all for* my *shame!*' CHO. '*Alas for thy woes, ill-fated from thy birth! thou wilt see thy home no more.*' HEL. '*Who launched the fatal bark from Troy? Why did Paris look upon my ill-starred beauty? Ah cruel Cypris!—'Twas Hera bade Hermes convey me hither, and left my semblance for a strife by the waters of Simois.*' CHO. '*Sad indeed is thy lot; yet must thou bear it.*'

l. 164. **καταβαλλομένα** = *exordiens*, 'beginning,' lit. 'laying the foundation (*καταβολή*).' Helen has to begin 'a strain of mighty lamentation,' and invokes a mournful muse to her aid. The lack of instances in which *καταβάλλεσθαι* is found in this exact sense need not stand in the way of an interpretation which follows directly from the literal meaning of the word. '*Preluding* the strain of woe,' etc. is a possible rendering, but the technical expression for this is *ἀναβάλλεσθαι* (Pflugk and Paley).

l. 165. **ἁμιλλᾱθῶ** implies strong effort. Cp. l. 356 and the Latin *certatim*. Jacobs renders it *magno nisu in luctum contendam*, i. e. with loud and violent lamentations. *Ἅμιλλα*, with its compounds and derivatives, is a favourite word with Euripides. Cp. ll. 387, 546, 1471.

l. 166. **θρήνοις** are regular 'dirges' (*neniae*) with music and a set form of words; **πένθεσιν**, exclamations of woe. Πένθος is the regular word used of mourning for the dead. Cp. *Alc*. 102 νεκύων πένθει.

ll. 167, etc. **πτεροφόροι . . . . Σειρῆνες.** The Sirens are invoked, not only as goddesses of plaintive song, but because they were especially associated with funereal laments; hence their effigies were often sculptured on tombs, usually in a bird-like form, an obviously appropriate symbol of the departure of the soul after death. Badham notes an instance on one of the Lycian monuments in the British Museum. Homer does not describe them as 'winged' creatures, but a later tradition states that they once had wings, and lost them after defeat in a contest with the Muses. Various accounts were given of their origin; the one here adopted was that they were sprung from the blood of Achelous, shed upon the earth during a struggle with Heracles.

l. 170. **Λίβυν λωτόν.** See note on *Alc.* 346. The *αὐλός* was used both at banquets and funerals.

ll. 171–178. For various readings see Crit. Appendix. According to the text, **δάκρυα** is in apposition with *λωτόν* and means 'mournful strains.' (Cp. Milton, *Lycidas* 14 'some melodious *tear*.') There is some doubt as to **μουσεῖα**, which is properly a '*place* of song' (l. 1108), in which case we must translate '*to* thy halls,' etc., *εἰς* being omitted, as in *Alc.* 458 *δυναίμαν δέ σε πέμψαι φάος.* **φόνια** must then be taken in reference to **μέλεα** (l. 173), 'May Persephone waft them to her halls of song, that they may echo to my wailings—*waft those strains* of blood, of death!' [R. E.] Matthiae however thinks that **μουσεῖα** may here mean a '*band* of mourners,' confirming his opinion by a quotation from a Fragment of Euripides in Ar. *Ranae* 93, where poets themselves are called *χελιδόνων μουσεῖα.* The sense of the passage will then be—'May Persephone send a company of mourners, singers of death-strains consonant with my laments, that she may receive as a grateful return paeans,' etc.

l. 176. **ἐπί**, 'with,' i. e. 'added to.' Cp. *Troad.* 315 *ἐπὶ δάκρυσι . . . . καταστένουσα.*

l. 177. For paeans = 'dirges,' addressed to the infernal powers, cp. *Alc.* 424 *παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ*, and see note there.

l. 178. The subj. **λάβῃ**, following the opt. (*πέμψειε*), implies that the result will be realised. Cp. *Ion* 672 *εἴη . . . ὥς μοι γένηται*, Plato, *Apol.* ch. 16 *τεθναίην . . . ἵνα μὴ ἐνθάδε μένω*, among other instances.

l. 179. **ὕδωρ** is river not sea water, which would not serve for washing purple robes; also (as Paley observes) *δόνακες* are fresh-water plants. The servants of the palace, who compose the Chorus, have been washing and drying the royal garments. So in *Hippol.* 125 news is brought by a servant, *φάρεα πορφύρεα ποταμίᾳ δρόσῳ τέγγουσα, θερμᾶς δ' ἐπὶ νῶτα πέτρας εὐαλίου κατέβαλλε.* The colour of purple dye was restored and brightened by exposure to the sun's rays.

l. 185. **ἄλυρον** = 'mournful,' the lyre being used on festive occasions. Cp. Soph. *Oed. Col.* 1223 *Μοῖρ' ἀνυμέναιος ἄλυρος ἄχορος.*

l. 186. Some epithet of **αἰάγμασι** scanning – – | ⏑ – | to suit the strophic line 174, seems to have been lost here.

l. 190. **Πανὸς ἀναβοᾷ γάμους**, 're-echo (her cries at) the violence offered by Pan,' *vim a Pane illatam* (Pflugk). For *γάμοι* in this euphemistic sense cp. *Ion* 10, 72, 437.

l. 195. **ἔμολεν ἔμολε.** Similar repetitions occur in ll. 207, 214, 384, 640, 650, 1117, in this play alone. It became quite a habit with Euripides, and is often a mere trick of style, fairly ridiculed by Aristophanes, *Ranae* 1352, etc.

l. 197. **πυρὶ μέλουσαν**, 'left to the mercy of fire' (Paley), i.e. the flames 'care' only to devour it.

l. 202. **αἰσχύνας ἐμᾶς**, the 'objective' gen. = *ob infamiam meam*. Cp. *παιδῶν ὑπὸ πένθους Suppl.* 1117, *πένθος γυναικὸς Alc.* 426.

l. 206. **διδυμογενὲς ἄγαλμα**, etc., *geminum decus patriae*, in form like *Ἀχαιῶν δίθρονον κράτος* Aesch. *Agam.* 109.

l. 207. **λέλοιπε**, etc. Instead of saying that they are dead, Helen says that they have left their favourite resorts. *Ἱππόκροτα* and *γυμνάσια* refer respectively to the exercises in which each excelled. *Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα* Hom. *Il.* iii. 237. Cp. Propert. iii. 12. 17:—

'Qualis et Eurotae Pollux et Castor harenis,
Hic victor pugnis ille futurus equis.'

Pausanias says there were statues of the Dioscuri in the Hippodrome by the Eurotas.

l. 209. **νεανίαν**, an adj. with **πόνον**, 'the labour of their youth.' Cp. *νεανίαν θώρακα Herc. Fur.* 1095.

l. 213. **αἰὼν δυσαίων**, an oxymoron, like *γάμον ἄγαμον* l. 690, *βίος ἀβίωτος Hipp.* 821, *ἄδωρα δῶρα* Soph. *Aias* 665, etc.

l. 215. **πρέπων**, 'bright-glancing.' *Πρέπειν* is used of what strikes forcibly upon the senses, whether of sight (Aesch. *Agam.* 30) or of hearing (*ib.* 312). Cp. l. 1204, and see note on *Alc.* 512. For the legend see l. 18 above.

l. 221. **οὐκ εὐδαιμονεῖ**, i.e. 'have perished miserably.' This kind of euphemism or understatement is called *litotes* or *meiosis*. So *οὐκ ἐπαινῶ = στυγῶ, οὐ φιλῶ = μισῶ*, etc. Cp. Vergil's 'illaudati Busiridis aras' *Georg.* iii. 5. In l. 247 *ἄνολβον*, 'unblest' = 'accursed' or 'detestable.'

l. 226. **ὁ δὲ σός**, sc. *πόσις*, since **λέχεσι** in preceding line = *πόσει*.

l. 228. **Χαλκίοικον**, sc. *θεάν*, i.e. Athena, who had a temple at Sparta called by this name; either from its bronze gates, or because it contained a bronze image of the goddess. Thucydides, i. 134, relates how the traitor Pausanias took refuge there, and was starved to death.

l. 229. **τίς ἦν Φρυγῶν**; It was Phereclus according to Homer, *Il.* v. 59, 'who fashioned ships for Alexander, which were the beginning of woe

to the Trojans.' So in the opening lines of the Medea the nurse deprecates the building of the ship Argo, because of the evil results of the expedition.

l. 232. **ὀλόμενον.** Cp. l. 385 n.

l. 236. **δυστυχὲς κάλλος.** Cp. l. 27.

l. 237. **ὡς** = ὡς ἐς, i.e. 'to win me for his bride' (Hermann). But there is some doubt whether ὡς can properly be so used, except with persons, as ὡς βασιλέα, etc. The MS. has ἕλοι, which Hermann expunged.

l. 238. **Κύπρις,** sc. ἔπλευσε from l. 234. In *Troades* 940 it is said that Paris sailed with Aphrodite in his company,—ἦλθ' οὐχὶ μικρὰν θεὸν ἔχων αὐτοῦ μέτα. Cp. l. 668.

l. 241. Cp. Hom. *Il.* i. 611 χρυσόθρονος Ἥρη.

l. 242. **ὑπαγκάλισμα** = ἄκοιτις. So νέον ὑπαγκάλισμα is used of the young Astyanax, *Troad.* 752, παραγκάλισμα of a wife, Soph. *Ant.* 650.

ll. 243, etc. Cp. ll. 1670, etc. This part of the story seems to be an invention of our poet. He represents Helen as engaged in gathering flowers as an offering to Athena. Creusa was similarly employed when Apollo met her. Cp. *Ion* 888, etc., a passage somewhat resembling this; also the story of the rape of Proserpine in Ovid, *Fasti* iv. 435, etc.

l. 247. **ἄνολβον.** See note on οὐκ εὐδαιμονεῖ l. 221.

l. 248. **ἔριν,** etc., either 'made me an unhappy object of strife,' or 'caused unhappy strife between Greece and the sons of Priam.'

l. 250. **μαψίδιον,** because only her phantom was carried to Troy (l. 33).

ll. 251, 252. The Chorus offer the same sort of commonplace consolation in *Hippolytus* 834, and in *Alcestis* 417, 892.

ll. 255–385. HELEN. '*All my life is ominous and strange. O that I might lose my beauty and repair my injured fame! Manifold are my misfortunes;—a slave in a foreign land, my husband lost, my home made desolate. To return would but bring disgrace, to remain here is a life-long misery. What is left but death? and how to die most nobly?*' CHORUS. '*What if the tale be false?*' HEL. '*I fear me 'tis but too true.*' CHO. '*Thy fears forbode the worst. But go, consult Theonoe; we will go with thee.*' HEL. '*This will I do, but I dread the answer.—River of my home, I adjure thee, tell me the truth!—Nay rather let me die, by noose or sword!*' CHO. '*Be calm; hope for the best; may a better lot be thine!*' HEL. '*O Troy, what hast thou suffered through me, thou and thy children! Hellas too mourns her slain. More blest than my mother were ye dames of olden story, who in bestial form escaped human ills.*'

l. 256. **τέρας,** 'a portent,' 'prodigy' (or 'monster' in the old sense of the term, from *monstrum*, as in *Psalm* lxxi. 6); something for man-

kind to marvel at and to fear. This Helen infers, not only from the circumstances of her birth, unparalleled in human experience, but also from the events of her after life (l. 260).

l. 258. **τεῦχος νεοσσῶν** = ᾠόν. Cp. l. 28. Leda was said to have produced two eggs; out of the second came Castor and Pollux, hence 'gemino ab ovo' in Hor. *A. P.* 147. Hence Helen is termed *ὀρνιθόγονος Orest.* 1387.

l. 261. **δι' Ἥραν**, i. e. because of her slighted beauty (l. 31).

l. 262. **ἐξαλειφθεῖσ' ὡς ἄγαλμα**, 'obliterated as a portrait.' Ἄγαλμα is properly a 'thing of beauty,' in which one takes delight (ἀγάλλεται); cp. l. 206. Hence commonly the 'image' of a god, and sometimes, as here, a 'picture.'

l. 263. For Hermann's suggestion λάβοιν see Crit. Appendix. But the indicative makes good sense:—'would that I had been obliterated, and afterwards (in a renewed shape) had taken a plainer form' [R. E.].

l. 265. **ἐπελάθοντο, ἔσωζον.** Note the change of tense—'that the Greeks had (already) forgotten my misfortunes, and were (now) bearing in mind the good incidents of my life!' **Κακὰς τύχας** are the ill-repute, under which it was her misfortune to lie, and for which the 'phantom' was really responsible; **τὰς μὴ κακάς** refers to her actual fidelity to Menelaus.

l. 266. **σώζειν** = 'remember' is usually *σώζεσθαι*, as in *Suppl.* 916; its opposite διολέσαι = 'forget' in Soph. *Oed. Tyr.* 318.

l. 267. **ὅστις** = εἴ τις, as in l. 272. Here the construction may be saved by supplying αὐτῷ after **βαρύ**, but often there is a real *anacoluthon*, as in l. 941 παισὶ γὰρ κλέος τόδε . . . . ὅστις, etc. Cp. Thuc. iii. 45 πολλῆς εὐηθείας ἐστίν, ὅστις οἴεται, etc. i. e. 'if,' or 'when a man fancies,' etc.

ἀποβλέπων, 'fixing his regard upon,' to the exclusion of everything else. What Helen here states is not universally true, for such a man will be apt to despair of success; but the contemplation of her own *manifold* misfortunes makes her take a one-sided view of the matter.

l. 268. **οἰστέον** here = *ferri potest* rather than *ferendum*, which is the usual force of verbal adjectives in -τέος.

l. 271. **τῆς ἀληθείας**, 'the reality' of guilt, as opposed to τὰ μὴ προσόντα = undeserved imputation of it.

l. 272. **κέκτηται κακά** = αἰτίαν κακῶν. Cp. *Med.* 218 δύσκλειαν ἐκτήσαντο (Pflugk).

l. 276. Plutarch says that the Persian despot regards all save his own wife in the light of slaves. But Euripides means 'all save *himself*.' Cp. Tac. *Hist.* i. 16 'in ceteris gentibus quae regnantur certa dominarum domus, et ceteri servi.'

l. 277. **ἄγκυρα**, etc. Cp. *Hec.* 80 οἴκων ἄγκυρα, hence the proverb

ἐπ' ἐλπίδος ὀχεῖσθαι. In l. 279 there is a slight *anacoluthon* caused by the interposition of a new subject, οὗτος. Instead of saying 'this *anchor* is gone,' she says, '*he* is dead,' i.e. that husband whose expected return was the anchor of my fortunes.

ll. 280, 281. For **φονεύς**, a masc. form, applied to a woman, cp. ἥδε βραβεύς l. 703, διαφθορεῦ φίλων *Hipp.* 646, θῆλυς ἄρσενος φονεύς Aesch. *Agam.* 1202. Helen reproaches herself for having caused her mother's death, since it was her αἰσχρὸν κλέος (l. 135) that did so. But inasmuch as she herself was not really to blame (but only her 'phantom') she adds **ἀδίκως**, etc., i.e. 'the charge is unjust, but this injustice it is my lot to bear.' Hence the proposed alteration of δοκῶ or κλύω for ἐγώ is unnecessary.

l. 282. **ἀγλάϊσμα.** Cp. l. 11 n.

l. 283. **πολιὰ παρθενεύεται**, 'is growing old in maidenhood.' Cp. παιδεύεται, 'spends his boyhood,' *Ion* 953. Jelf (§ 553 *d*) rightly quotes this as an instance of 'elliptic' accus., i.e. where a cognate noun (παρθενεύματα) is implied. Πολιά is not exactly 'adverbial,' since (as Hermann observes) the adverb itself (πολιῶς) would be inadmissible, no *action* being implied in the verb. But since the accus. properly denotes *extension*, it may be used to define *state* as well as action, answering to the question 'how far?' and thereby acquiring a *quasi*-adverbial force. Cp. Soph. *Elect.* 962 ἄλεκτρα γηράσκουσαν. Hermione was not really 'old' (since Helen herself was still young enough to be attractive), but she was getting past the marriageable age, which was earlier in Greece than with us. According to Xenophon, *Oeconomicus*, c. 7, Greek girls usually married before twenty, sometimes at fifteen.

l. 286. **πράγμασιν** = 'fortunes' (l. 260), as opposed to **ἔργοις**, 'deeds,' for which she was responsible. Helen is in fact the victim of circumstances. This is a reiteration of the statement that she was 'more sinned against than sinning.' Thus Oedipus says (*Oed. Col.* 267) τά γ' ἔργα μου πεπονθότ' ἐστὶ μᾶλλον ἢ δεδρακότα.

l. 289. If **δοκοῦντες** be genuine, this is an instance of what is called *nominativus pendens*, since εἰργοίμεσθα = εἴργοιέν με. Cp. *Iph. T.* 964 ἐγὼ εἰπὼν ἀκούσας τε . . . Φοῖβός μ' ἔσωσε. But we can hardly suppose that Euripides would have introduced so needless a confusion of syntax, when he might easily have written κλήθροις ἂν εἴργοιέν με. There is also a difficulty about τὴν ὑπ' Ἰλίῳ, which might properly be said of the Greeks *before* Troy, but not of Helen *inside* the town. Moreover the required sense is, 'thinking that *if* I were the Helen who was at Troy, I *should have* returned with Menelaus,' and this would require ἄν with ἐλθεῖν. [Or, reading Μενέλεων and taking ἐλθεῖν μέτα = μετελθεῖν, we may render, 'thinking that I was the Helen of Troy whom Menelaus came to seek.']

l. 291. **ἐλθόνθ'** must be the dual ἐλθόντε, referring to their mutual recognition by means of the **ξύμβολα**. These were secret tokens (often the halves of a coin, counter, or the like) known only to the two parties concerned. Barnes cites Hom. *Od.* xxiii. 109, where Penelope says that she and her husband can recognize each other by certain tokens, ἃ δὴ καὶ νῶι κεκρυμμένα ἴδμεν ἀπ' ἄλλων. For repetition of ἄν, of which Euripides is rather fond, cp. *Alc.* 464, 474, 647 n., *Hipp.* 480.

l. 292. **οὔτε μὴ σωθῇ**, 'nor is there any chance of his safe return' (Paley). Cp. *Herc. Fur.* 718 ὁ δ' οὐ πάρεστιν, οὐδὲ μὴ μόλῃ ποτέ. The usual explanation is that some phrase like δέος ἐστί is understood, i.e. 'there is no *fear lest*,' etc. This, like all explanations which require something to be 'understood' to complete the sense, is unsatisfactory; though it is of course true that the meaning is the same *as if* the δέος ἐστί were supplied (as it sometimes actually is, cp. Aristoph. *Eccles.* 646 οὐχὶ δέος μή σε φιλήσῃ). It is perhaps impossible to give a satisfactory *formal* explanation of the construction; it may be enough to say, (1) that the Greeks, following a natural tendency of language, often multiplied their negatives to increase the force of a denial or prohibition; (2) that they regularly distinguished between their two negatives οὐ and μή, using οὐ for the denial of a fact (objective), μή for the denial of an idea or conception in the mind of the speaker (subjective). Hence no stronger mode of negation could be employed than to deny both *objectively* and *subjectively* in a single phrase; i.e. to say, 'This is not the case *in fact*, nor do we *conceive* it to be so.'

l. 293. **ὑπολείπομαι** (middle), 'what fortune have I left to me?' Cp. *Herc. Fur.* 169 τιμωροὺς λιπέσθαι, 'to have them left as avengers.'

l. 294. **ὑπαλλαγάς**, 'a change' from one misfortune to another, viz. marriage with a barbarian.

l. 297. **καὶ τὸ σῶμα**, 'even her *life* is hateful to her,' only that σῶμα alludes more particularly to those personal charms, which were the occasion of all her misery (ll. 27, 305). Clark aptly compares Shakesp. *Richard III.* i. 2, where Lady Anne invokes curses upon her beauty, saying—

> 'Black night o'ershade thy day and death thy life,'

rather than the hated Gloster should possess her; also Shelley, *Cenci* iii. 1—

> 'If I must live day after day, and keep
> These limbs . . . it shall not be'—

uttered by the unhappy Beatrice in her despair.

ll. 299, etc. There is abundant evidence that the Greeks regarded suicide as a virtue, and failed to appreciate that higher moral courage which enables a man to 'serve and suffer patiently.' The language of Socrates in the *Phaedo* is of course far in advance of the popular state of

feeling on this subject. As to *modes* of suicide, any kind of suffocation was deprecated as preventing the free escape of the *ψυχή*. Thus in Hom. *Od.* xxii. 462 Telemachus will not let the women die what he calls a 'pure death' (*καθαρὸν θάνατον*), but proceeds to hang them, as an additional disgrace. Yet in *Hipp.* 772 the Chorus speaks of Phaedra, who has just announced her intention of hanging herself, as *εὔδοξον ἀνθαιρουμένα φάμαν*.

l. 302. **σμικρόν**, etc., 'the moment of instant departure from life is a mere trifle' when compared with perpetual suffering. For the neuter *σμικρόν* cp. *οὐκ ἀγαθὸν πολυκοιρανίη*, 'triste lupus stabulis,' etc., etc. Cp. also Hor. *Sat.* i. 1. 8 'horae momento cita mors venit aut victoria laeta.'

ll. 309, 310. The reading is uncertain; the one we have adopted involves the single alteration of *ἀληθείας* to **ἀληθείᾳ**. The Chorus say, 'False tales are often told;' to which Helen replies, 'Yes, but on the contrary they may be the plain truth.' Here **διὰ ψευδῶν** = *ψευδῶς*, like *δι' ἀσφαλείας*, *διὰ φιλίας* etc.; **τἄμπαλιν** goes with **τῶνδε**, = *τοὐναντίον*. See Crit. Appendix for Hermann's reading.

l. 311. **εἰς ξυμφορὰν φέρει** = *in malam partem accipis*. **ἀντὶ τἀγαθοῦ** is condensed for *ἀντὶ τοῦ εἰς τἀγαθὸν φέρεσθαι*, etc. (Klotz). The **γάρ** implies, 'you think so because,' etc.

l. 312. **περιβαλών**, 'encompassing me,' or 'having me in its grasp.'

l. 313. **πῶς ἔχεις;** 'how stand you as regards?' etc. Cp. *Elect.* 751 *πῶς ἀγῶνος ἥκομεν;* Paley compares our colloquial phrase 'how are you *off for*' a thing? See on l. 1195.

l. 315. **οἶσθ' οὖν ὃ δρᾶσον**, a common tragic formula (*Hec.* 225, etc.). It cannot be properly explained as equivalent to *δρᾶσον, οἶσθ' ὅ*, 'do, you know what,' which would not itself be Greek, nor can it be rendered literally. It involves a change, quite in accordance with Greek usage, from the indirect to the direct construction, within the limits of a single clause, the effect being to emphasise the command, i.e. 'you know what [to do, therefore] *do* it.'

l. 321. **πρὸς τὰς τύχας**, etc., i. e. 'according as your fortunes turn out well or ill, so rejoice or mourn.' Cp. Aesch. *Prom.* 1021 *πρὸς τὰς παρούσας πημονὰς ὀρθῶς φρονεῖν*.

l. 322. **πρὶν δ' οὐδέν**, etc., apparently a confusion between '*before* you know the facts,' and '*since* you do not (as yet) know them;' but really an instance of redundant negative after a clause implying negation. Cp. Thuc. iii. 36 *πόλιν διαφθεῖραι μᾶλλον ἢ οὐ τοὺς αἰτίους*.

l. 325. **τἀληθῆ φράσαι**, after *σύμμιξον*, 'for her to tell you the truth.' Klotz refers *φράσαι* to *εἴσει πάντα*, i. e. 'that you may (then) tell us the truth.' But this is hardly consistent with the expressed intention of the Chorus to go in with Helen and hear the answer of Theonoe (*l. 327*).

l. 326. **ἔχουσα**, sc. *αὐτήν*, from **κόρῃ** preceding.

l. 334. Some take **θέλουσαν οὐ μόλις** together, 'with no stint of will' on my part, i. e. 'most willing.' But it is surely better to join **οὐ μόλις** with **καλεῖς** = 'you have an easy task in calling me, since I am willing to come.' [R. E.]

The following dialogue represents Helen as fluttering between hope and fear, with fear predominating, and the Chorus trying to cheer her. At l. 352 she gets desperate and threatens suicide, concluding with a calmer though still impassioned deprecation of her lot.

l. 338. Cp. *Androm.* 1072 *αἰαῖ· πρόμαντις θυμὸς ὥς τι προσδοκᾷ*, also 'praesaga mali mens' Verg. *Aen.* x. 843, and 'my prophetic soul' in *Hamlet*.

l. 345. **χθόνιον τύχαν**, 'his lot in the nether world,' i.e. royal honours among the dead, as befitting a princely hero.

l. 348. For this use of the aorist, where we use the present, see note on *Alc.* 1095, and ll. 664, 673 of this play.

l. 350. Helen invokes Eurotas, the river of her home, as a protecting divinity. Perhaps there is also a recognition of the prophetic powers ascribed to water deities. For **δόνακι** cp. l. 208.

l. 352. Here she interrupts herself with the question—'what is the use of this meaningless (i. e. vain) appeal?' [But some give this line to the Chorus. See Crit. Appendix.]

l. 353. **αἰώρημα**, cp. l. 299. Helen contemplates even that mode of self-destruction she had before declared to be 'unseemly.'

διὰ δέρης is a doubtful construction for hanging 'by the neck,' and the text may be corrupt. But see Critical Appendix.

ὀρέξομαι either = *aggrediar*, 'I will attempt,' with **αἰώρημα** for its object, or 'I will extend (i.e. suspend) myself,' *αἰώρημα* being the accus. of respect. The former is more probable.

ll. 354–6. These lines are hard to construe literally, although the general sense is clear. We may either take **δίωγμα** as the object of **πελάσω** and **ἅμιλλαν** in apposition to the sentence ('shall I drive a murderous sword-thrust with a self-inflicted blow?' etc.), or *δίωγμα* and *ἅμιλλαν* in apposition to each other, 'a sword-thrust, even a blow,' etc. Again, **λαιμορύτου σφαγᾶς** is either the gen. after *δίωγμα* ('sword-thrust of,' i. e. 'inflicted on my severed throat'), or after **ἔσω διὰ σαρκός** ('through the flesh within my severed throat'). *Λαιμ. σφαγᾶς* is properly the gash in the throat, causing it to gush with blood; hence, by inversion, 'the gashed throat' itself.

αὐτοσίδαρον, besides meaning 'self-inflicted' (or 'with bare steel'), seems also to convey the idea of the sword itself being eager for the stroke (cp. the 'longing' of the lance and shield in Wordsworth's *Brougham Castle*, and Homer, *Il.* xxi. 70 *ἐγχείη . . . ἱεμένη χροὸς ἄμεναι ἀνδρομέοιο*); and **ἅμιλλαν** (cp. l. 165) describes a violent effort.

l. 357. **θῦμα**, 'as a sacrifice,' accus. in apposition to preceding sentence (l. 77 n.). For **τριζύγοις θεαῖσι** see l. 25; also *Androm.* 277, where the same three goddesses are called *τρίπωλον ἅρμα δαιμόνων*.

ll. 358, 359. The reading is uncertain. In the present text **συρίγγων ἀοιδὰν σεβίζειν** is 'to practise' (lit. 'honour,' Lat. *colere*) 'the music of the pipe.' Cp. *τέχνην τιμῶσα Iph. T.* 53.

l. 362. **ἔργ' ἄνεργα**, etc. = 'abominable deeds' that should never have been wrought. Cp. ll. 213, 690, also *παρθένον ἀπάρθενον Hec.* 612 = 'hapless maiden.' Bothe compares with *ἄνεργα* the German *Unthaten*.

l. 363. **ἐμὰ δῶρα** (objective), 'gifts to me;' **Κύπριδος** (subjective), 'bestowed by Cypris,' i. e. my fatal beauty.

l. 365. Pflugk puts a colon after **δάκρυσιν**, making **πάθεα** the subject of **ἔλαβε**, and understanding *τὴν Τροίαν*: others supply *Τροία* as nom. to *ἔλαβε*. Something is probably lost, which may have completed the construction and also have contained a verb for *μάτερες*, since *ὤλεσαν* is clearly interpolated (Hermann). As the text stands, it can only mean 'my gift of beauty has produced bloodshed, etc., and has received woes in return;' but Euripides can hardly have meant this.

l. 372. Barnes quotes 2 *Sam.* xiii. 19, how Tamar 'took dust and laid her hand upon her head,' as a sign of mourning.

l. 373. **ὄνυχι**, etc. Cp. l. 1089.

ll. 375–380. Helen means that Callisto was 'blest' in comparison with Leda, because, though changed into a beast, she got rid of human misfortunes. As the text stands, there is a difficulty (1) about the construction of **σχῆμα**, (2) as to the mention of **λεαίνης**, since Callisto was changed into a bear, not a lioness. Taking **μορφᾷ**, etc., with l. 380, Pflugk would construe *σχῆμα* in apposition with it, 'who didst exchange the burden of thy sorrow for the form of shaggy beasts, even the shape of a lioness with ravening eye.' This is perhaps possible, but the objection to making *σχῆμα* stand in apposition to *μορφᾷ* (or even to the sentence in which *μορφᾷ* stands so prominently), is not easily got rid of. The only alternative is to construe *σχῆμα* after *λάβρῳ*, 'with eye fierce, after the fashion of a lioness,' and this also removes the second difficulty as regards the circumstances of the legend; though there is a certain awkwardness in introducing a 'lioness' merely by way of comparison to the bear, implied in the general term **θηρῶν** preceding. Otherwise, if *λεαίνης* be retained, we can only suppose that Euripides forgot that part of the story, or followed another version of it. He seems at any rate to have committed an oversight in saying *Διὸς ἃ λεχέων ἐπέβας τετραβάμοσι γυίοις*, since Callisto was not metamorphosed till *after* her intercourse with Zeus. See the story in Ovid, *Met.* ii. 476, etc., *Fasti* ii. 155–182. For proposed emendations of the text see *Crit. Appendix.*

μάκαρ, fem. form for *μάκαιρα*. Cp. *Bacch.* 565, Hermann's reading.

l. 381. **ἐξεχορεύσατο**, 'drove from the dance.' So Ovid, *Met.* ii. 465, says of the treatment of Callisto by Artemis, 'deque suo jussit decedere coetu.' The story alluded to by Euripides is unknown.

l. 382. **Τιτανίδα** = *γηγενῆ*. Stephanus of Byzantium says that the island of Cos had its name from Co, daughter of the *earth-born* Merops.

After l. 385 the stage is left vacant for a few moments, till Menelaus enters. The Chorus rarely went off in the course of a play, but there are instances in *Alc.* 745, Soph. *Aias* 814.

Enter MENELAUS, just escaped from shipwreck. He soliloquises upon his misfortunes, ll. 386–436. MENELAUS. '*Would that I had never been born, nor gone with Agamemnon to Troy! Of our victorious host some are dead, others have reached their homes; but I am denied return, a storm-tost wanderer, driven upon a foreign coast with my rescued Helen. She is now in yonder cave, guarded by the remnant of my crew, while I destitute and in rags am forced to beg for aid. This seems a princely abode; I will e'en knock for admittance. Ho there, within!*'

l. 386. For the victory of Pelops over Oenomaus in the chariot race, whereby he won his daughter Hippodamia, see *Iph. in T.* 824, etc.

l. 387. In **ἐξαμιλληθεὶς** the *ἐξ* denotes *complete* victory, not as in l. 1471, where see note.

l. 388. **ἔρανον**, simply = *δεῖπνον*, though it properly signifies a feast to which each guest contributed his quota (Hom. *Od.* i. 226). So Pindar says of this same banquet, *Ol.* i. 38 *ὁπότ' ἐκάλεσε πατὴρ τὸν εὐνομώτατον ἐς ἔρανον . . . ἀμοιβαῖα θεοῖσι δεῖπνα παρέχων*.

l. 389. The reading **πεισθεὶς** is clearly corrupt. We require some word meaning 'divided,' 'served up,' or the like. For conjectures see Crit. Appendix.

l. 391. Aerope, daughter of the Cretan Catreus, married Atreus, and became the mother of Agamemnon and Menelaus, cp. *Orest.* 18. Another account made these two heroes the sons of Aerope by Pleisthenes her first husband, who was the son of Atreus, and whose widow Atreus afterwards married.

l. 392. Cp. Aesch. *Agam.* 44 *ὀχυρὸν ζεῦγος Ἀτρειδᾶν*. In *Phoenissae* 1618 the two sons of Oedipus are called *εὔτεκνος ξυνωρίς*.

l. 394. **διορίσαι** = *trajicere*, as in l. 828. The claim of Menelaus (who is the subject of this sentence) to have been the leader of the expedition, contrary to all received accounts, is remarkable. Possibly Euripides intended thereby to heighten the contrast with his present degraded position. Cp. l. 453.

ll. 395, 396. This, even if referred to Agamemnon, is not according to tradition either; Paley observes that Thucydides, i. 9, represents Aga-

memnon as having been followed *οὐ χάριτι τὸ πλεῖον ἢ φόβῳ*, to which may be added his other statement, that the rest of the chiefs were induced more by the superior power of Agamemnon than by their oaths to Tyndareus (l. 99 n.). In *Orest.* 1168 Agamemnon is said to have been *ἀξιωθεὶς* ('elected') *οὐ τύραννος, ἀλλ' ὅμως ῥώμην θεοῦ τιν' ἔσχε.*

l. 397. **ἀριθμῆσαι**, etc., i.e. one can tell the number of the dead, and of those who are known to have returned, whereas *my* fate remains unknown.

l. 401. **χρόνον ὅσονπερ**, 'ever since,' *ex quo tempore* (lit. 'for so long a time as has passed since,' etc.). Not, as some take it, 'for the same period of time as it took me to destroy Ilium,' since Menelaus had been wandering for seven years, whereas the siege of Troy lasted ten (l. 775). Also the aor. **ἔπερσα**, instead of the imperf., favours the former rendering. Cp. *πόσον χρόνον* l. 111.

l. 404. **ἐπιδρομάς** = *accessus*, 'landing places' or 'beaches.' In Hom. *Od.* iv. 83 Menelaus thus describes his wanderings,—

> *Κύπρον Φοινίκην τε καὶ Αἰγυπτίους ἐπαληθεὶς*
> *Αἰθίοπάς θ' ἱκόμην καὶ Σιδονίους καὶ Ἐρεμβοὺς*
> *καὶ Λιβύην.*

l. 410. **ἀριθμούς**, 'pieces.' Cp. Plato, *Leges*, Bk. ii *οἱ ἀριθμοὶ τοῦ σώματος*, 'the *parts* of the body.' Here *ἀριθμούς* is the accus. of 'equivalent notion' with **ἄγνυται**.

l. 411. **ἐλείφθη**, 'was detached from.' Cp. Soph. *Ant.* 548 *σοῦ λελειμμένη*. In Hom. *Od.* xix. 278 Odysseus tells how he got ashore *ἐπὶ τρόπιος νεός.*

l. 416. **ὥσθ' ἱστορῆσαι**, sc. *τινά* from **ὄχλον**. Cp. 1608 n.

ll. 418, 419. The sense is that a prosperous man, suddenly plunged into misfortune, suffers more than one who has been long inured to misery. Pflugk observes that the words **ἀηθίαν κακίω**, etc., are condensed for *ἀηθίαν, ἥτις κακίων ἐστὶ τῆς δυσπραξίας τοῦ πάλαι δυσδαίμονος*, 'a strangeness, which is worse than the hard lot of one who has long been unfortunate'—since the latter, having never known prosperity, cannot strictly be said to fall into *ἀηθία*. Cp. *Herc. Fur.* 1291,—

> *κεκλημένῳ δὲ φωτὶ μακαρίῳ ποτὲ*
> *αἱ μεταβολαὶ λυπηρόν· ᾧ δ' ἀεὶ κακῶς*
> *ἔστ', οὐδὲν ἀλγεῖ, συγγενῶς δύστηνος ὤν.*

The same sentiment is expressed in *Troades* 634. Thucydides, iv. 55, says that the Lacedaemonians, under a sudden reverse of fortune, fell into despondency, *ἐκ τῆς πρὶν ἀηθείας τοῦ κακοπραγεῖν.*

l. 421. **αὐτό**, Badham's emendation for *αὐτά*. He compares the proverbial phrase *αὐτὸ δείξει*, 'the facts (result) will show.' Here Menelaus appeals to the simple fact of his being clad in cast-off rags, as an evidence of his destitute condition. Aristophanes, in a well-known pas-

sage of the *Acharnians*, 412, etc. ridicules Euripides for exhibiting his heroes in tatters, instancing the plays of *Telephus*, *Bellerophon*, *Oeneus*, etc.

l. 426. **τούς**, etc., sc. *κρύψας* from line preceding, and supply *αὐτούς* before **φυλάσσειν** (Hermann).

l. 427. **λέχη** = *γυναῖκα*, as in l. 784. Cp. *Med.* 594 *γῆμαί με λέκτρα βασιλέων*.

l. 428. **νοστῶ**, 'I am come,' as in l. 474, not as usual, 'return.' So in Soph. *Phil.* 43 *ἐπὶ φορβῆς νόστον* is 'journey in search of food.' This is probably the primary sense of the word from its connexion with *νεῖσθαι*.

l. 430. **θριγκοῖς**, etc. Cp. l. 70.

ll. 432–434. **ἐλπίς**, etc. Badham condemns these lines as 'trita et insulsa;' but they are after Euripides' manner, and are almost necessary to excuse the boldness of Menelaus in going to a palace, rather than to an ordinary house, under the circumstances. In l. 434 supply *οἱ οἰκοῦντες* before *ἔχοιεν*, from *δόμων* to be understood with *μὴ ἐχόντων*, i.e. 'from houses which have no store they (the inmates) could furnish nothing.'

ll. 437–514. PORTRESS (appearing at the half-opened gate). '*Who is there? begone! no Greek enters here.*' MENELAUS. '*A shipwrecked sailor. Prythee let me in, and announce my presence to thy lord.*' POR. '*No use, I say; begone, ere force compel thee. But why these tears?*' MEN. '*The remembrance of better days grieves me. Tell me, what land is this?*' POR. '*Egypt. Proteus was its king; now his son reigns, a sworn enemy to Greeks.*' MEN. '*Why so?*' POR. '*Helen is the cause, the daughter of Zeus, who dwells here.*' MEN. '*Helen* here? *whence and when came she?*' POR. '*From Sparta, ere the Greeks went to Troy. But I pray thee depart, lest the king find and slay thee.*' (Portress retires within the palace, closing the door in his face.) MEN. '*What strange tale is this? Helen, daughter of Zeus! from Sparta too! It cannot be* my *Helen; 'tis a mere coincidence of names. But I'll not stir. Surely the king will admit me and give me sustenance; for who so famous as I? To beg is indeed hard, but sore need compels me.*'

l. 438. **μή** = *οὐ μή*, the *οὐ* being repeated, from preceding line—'Will you not move off, and *will you* (lit. 'will you *not not*') give trouble still?'—equivalent to a command and a prohibition respectively. Here the *μή* negatives its own verb **παρέξεις**, and the **οὐ** = *nonne?* For *οὐ μή* expressing a stronger negative see l. 292 n.

l. 440. **οἷσιν**, plural, because **Ἕλλην** means one of a nation = *unus e Graiis, quibus*, etc. Cp. *Orest.* 910 *αὐτουργός, οἵπερ καὶ μόνοι σῴζουσι γῆν*, Hom. *Od.* xii. 97 *κῆτος, ἃ μυρία βόσκει ἀγάστονος Ἀμφιτρίτη*.

l. 440. **ἐπιστροφαί** = *hospitium*, 'dealings' or 'converse,' from ἐπιστρέφεσθαι in the sense of *versari*. Cp. δωμάτων ἐπιστροφάς Aesch. *Sept. c. Theb.* 644.

l. 442. 'By all means, I'll submit; only relax your ire.' **ἔξεστι** is a formula of acquiescence (Paley).

χόλου is Clark's suggestion for λόγον, which could only mean 'relax your harsh language,' and this does not agree well with **καλῶς λέγεις**, unless the latter be ironical. Pflugk renders it 'let me speak,' *admitte sermonem*, but this should rather be πάρες λόγον. Cp. *Med.* 456. For other emendations see Crit. Appendix.

l. 445. **μὴ προσείλει χεῖρα** must mean, 'do not push your hand against me,' *ne admove pugnum* (Hermann); not, 'do not repel *my* hand,' as Bothe takes it. Heath says, *ne pugnum comprimas*, 'do not clench your fist.' The action would be natural enough, but it is doubtful whether προσείλειν can mean this. Paley's suggestion, χειρί, '*with* your hand,' is very plausible.

l. 448. The reading **ἄρα** avoids the necessity of constructing ἄν with the fut. infin., a rare, and in most cases a doubtful construction. The position of **γε**, if it is intended to emphasise **πικρῶς**, is unusual; but it may very well go with **οἶμαι** = 'I *rather* fancy,' meaning of course that she is quite sure of the fact.

l. 449. **γένος**, etc., οἵ εἰσί from ξένος. Cp. l. 440 n. Klotz compares Cic. *Brutus*, ch. 35 'Epicureus, minime aptum ad dicendum *genus*.' Strangers were considered to be under the special protection of Zeus Xenius,—πρὸς γὰρ Διός εἰσιν ἅπαντες ξεῖνοί τε πτωχοί τε Hom. *Od.* vi. 207, 208.

l. 452. **ὀχληρός**, etc. So Euripides in the famous scene of the *Acharnians* (which somewhat resembles this one) says to Dicaeopolis, ἴσθ' ὀχληρὸς ὢν δόμοις.

l. 456. **πρὸς τί**; 'wherefore?' better than the MS. πρὸς τίνα; 'to whom?' i.e. 'whom do you expect to pity you?' This is clearly shown by the answer of Menelaus.

l. 458. Pflugk sees a *double entente* in **δάκρυα δώσεις**, i.e. 'make your friends sorrowful,' as well as 'go weeping to your friends.' But she appears simply to mean, 'bestow your tears upon your friends, not on me.'

l. 461. **οἶ**, exclamatory, 'to what *a* land!' not 'to what land?' (ποῖ), a question already asked and answered.

ἄρα = 'it seems,' marking a sudden discovery. Cp. l. 616 n. Menelaus says in effect—'To think that I should have sailed so far out of my course!' but the portress supposes him to be disparaging the land of Egypt.

l. 464. Cp. *Alcestis*, 417 n.

l. 465. **ὅντινα**, etc., 'this king you call Proteus (l. 469), whoever he may be.'

The absurdity of the woman's saying that Proteus *lived* in the palace, and afterwards explaining that he was dead, did not escape Aristophanes. See the parody of this scene in the *Thesmophoriazusae* reprinted at the end of this volume.

l. 469. **ἧς ἐπηυρόμην ἐγώ**, 'of which *I* felt the consequences,' i. e. 'why should *I* be affected by any affairs of his?' He refers of course to the uncivil treatment he had just experienced.

l. 475. **λέχος**, 'my wife,' as in l. 427. See l. 424. This line is spoken as an 'aside.'

l. 478. **τύχη**, etc. This, referring to the designs of Theoclymenus upon Helen, is what Menelaus calls an *αἴνιγμα* in l. 788. The portress could not have revealed the fact here without precipitating the catastrophe.

l. 479. Cp. Soph. *Aias* 24 *καιρὸν δ' ἐφήκεις*, Ar. *Ach.* 23 *ἀωρίαν ἥκοντες*. The accus. is adverbial, = *εἰς καιρόν* or *καιρίως*. So *μῆκος*, 'at length,' Soph. *Ant.* 446.

l. 481. **οὐχ ὅσον** = 'although,' lit. 'not in proportion to the harsh words I am forced to use.' Cp. *Troad.* 864 *ἦλθον δὲ Τροίαν οὐχ ὅσον δοκοῦσί με γυναικὸς οὕνεκ', ἀλλά*, etc. So *οὐχ ὅτι, οὐχ ὡς* = 'notwithstanding.'

l. 484. **ἐκ τῶν πάροιθεν**, etc., 'after,' i. e. 'besides, my former misfortunes this is an additional piece of ill luck.'

l. 489. So in *Bacchae*, 466, Pentheus, hearing of an Asiatic Dionysus said to be a 'son of Zeus,' exclaims *Ζεὺς δ' ἔστ' ἐκεῖ τις, ὃς νέους τίκτει θεούς;*

l. 491. **εἷς γάρ**, etc., i. e. 'I know of only *one* Zeus, and he is in heaven.' **ἀνήρ** in l. 490 is emphatic.

l. 493. **καλλιδόνακος**. Cp. ll. 208, 349. Theognis calls the Eurotas *δονακοτρόφος*.

l. 494. **ἁπλοῦν** with **κλῄζεται**, 'is celebrated singly,' i. e. there is only one of that name known.

l. 497. **εἴξασιν**, the more usual *personal* construction for the impersonal (*ἔοικε*). So *ἄξιος εἰμί* for *ἄξιον ἐστί*, etc. This anomalous form of the 3rd pl. of *ἔοικα* occurs also in *Iph. Aul.* 848 and in Plato.

l. 500. **τὸ δεινὸν προσπόλου**, 'the alarm of a (mere) servant.' The absence of the article shows that this is meant; the rule being that the noun in the genitive has the article, when the other noun has it.

l. 505. For variations of reading see Critical Appendix. In the next line **ἔχει** = *παρέχει*, the subject being *τὸ προσμένειν*.

l. 508. **ἐνδιδῷ τι μαλθακόν**, *si mite quid ostenderit*. Cp. Hdt. iii. 51 *μαλακὸν ἐνδιδόναι*, 'to show signs of relenting,' also *Androm.* 225 ἵνα *σοι μηδὲν ἐνδοίην πικρόν*.

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l. 509. **τῆς νῦν**, etc. There is no insuperable objection to the genitive here, though *πρόσφορον* usually takes a dative. In the passage cited by Paley from Aesch. *Choëph.* 697 *μακρᾶς κελεύθου* may (as he observes) be construed with *ἡμερεύοντας*, and not with *τὰ πρόσφορα*. Possibly the right reading is *ταῖς νῦν παρούσαις συμφοραῖς*.

l. 513. **σοφῶν ἔπος**, perhaps in allusion to the saying of Simonides, *ἀνάγκῃ δ' οὐδὲ θεοὶ μάχονται*. Thales also is reported to have said *ἰσχυρότατον ἀνάγκη, κρατεῖ γὰρ πάντων*. Cp. *Alc.* 965.

The Chorus, who had left the stage with Helen (l. 385) to hear the answer of Theonoe, now return with the news that Menelaus is alive.

l. 516. **χρῄζουσ' ἐφάνη** = *φανερῶς ἔχρησε*. The forms *χρήζειν* (= *χρᾶν*), 'to give an oracular response,' and *χρῄζειν*, 'to desire,' are distinguished by grammarians, though they are doubtless originally one. The radical idea in *χρά-ω* is 'to supply a *want*' (hence *χρῆ*, *χρέων*, etc.), and in the active voice its meaning was almost confined to that of an oracle giving the *required* answer, while the middle, *χράομαι*, had the general sense of 'to use,' besides the special one of 'consulting' an oracle.

l. 518. **μελαμφαὲς ἔρεβος**, a sort of *oxymoron* (ll. 213, 363), 'a land of gloom whose light is darkness.' Cp. *κελαινοφαὴς ὄρφνα* Ar. *Ranae* 1331.

l. 522. **ψαύσειεν**, the regular opt. after the past tense *χρῄζουσ' ἐφάνη*. But in l. 518 we have the direct and graphic pres. *οἴχεται*, according to Greek usage. Cp. Xen. *Anab.* ii. 2–15 *ἧκον λέγοντες ὅτι οὐχ ἱππεῖς* **εἰσίν, ἀλλ' ὑποζύγια νέμοιντο.**

l. 524. **ἄφιλος φίλων**, a common pleonasm, the adj. expressing simply 'bereft of,' 'without,' etc. Cp. *ἄτεκνος παίδων Bacch.* 1304, *χώρας ἀοίκους Elect.* 1130, *ἀψόφητος κωκυμάτων* Soph. *Aias* 321, etc.

l. 526. **πόδα χριμπτόμενος**, like *βαίνειν πόδα*, etc. So *πόδα πεζεύων Alc.* 869. The verb *χρίμπτεσθαι* usually takes a dative; here the construction (*παντοδαπᾶς ἐπὶ γᾶς*) is probably due to the instrumental dative *κώπᾳ* following. In Theocritus, *Id.* xxv. 144, it is followed by *πρός* with acc., *χρίμψασθαι ποτὶ πλεῦρα*. Note the emphatic threefold repetition of **γᾶς** in ll. 522, 525, 527.

l. 528. Helen now returns to her station at the tomb of Proteus (l. 64).

ll. 528–596. HELEN. '*Theonoe has spoken. Menelaus is alive; but a wanderer, tempest-tost with the remnant of his crew. O that he might appear!* (Seeing the stranger). *Who is this? some ruffian surely, sent by the king to force me from my shelter!*' MENELAUS. '*Why flyest thou? stay! no villain thief am I.*' HEL. '*Thou seemest one by thy dress; who art thou, then?*' MEN. (aside). '*What a likeness!* (To Helen). *Of what nation art thou?*' HEL. '*A Greek.*' MEN. '*Thou resemblest my Helen.*' HEL. '*And thou Menelaus. I know not what to say.*' MEN. '*A hapless wretch is he thou namest.*' HEL. '*Come to the arms*

of thy wife.' MEN. '*Unhand me! I have but one wife, she is yonder in the cave.'* HEL. '*Thou hast no wife but me: do not thine own eyes tell thee true?'* MEN. '*I see thou art most like her—but then that other one?'* HEL. '*I never went with thee to Troy; 'twas a phantom formed of air, the work of a goddess, even Hera.'* MEN. '*Incredible!* (makes signs of departure). *Farewell!'* HEL. '*Wilt thou leave me thus? must I lose thee after all, my husband, nor see my home again?'*

ll. 530, 531. The repetition of the same idea in *φάει, ζῶντα, φέγγος εἰσορᾶν* is no mere tautology, but expresses Helen's rapture at the good news—'he lives, he sees the light, the bright light!' Otherwise *φάος ὁρᾶν* = simply *ζῆν*.

l. 531. **ἁμόν**, one of the few Doric forms retained in Tragic dialogue. *'Αμός* (or *ἁμός*) is Doric for *ἡμέτερος*, but is used for *ἐμός* in tragedy, as *ἡμεῖς* for *ἐγώ*. Cp. *ὑμός* for *ὑμέτερος* in Homer and Pindar.

l. 533. **ἀγύμναστον**. Cp. Verg. Aen. iii. 182 'Iliacis *exercite* fatis.'

l. 535. **σωθήσεται**, 'will get safely home.' She had been told that Menelaus would come to Egypt (*ἥξειν*), but his further destiny was unknown to her.

l. 540. **ὅς μοι**, etc., i. e. 'whose coming I long for,' the question **πόθ' ἥξεις**; being equivalent to a desire. *"Ος* is a correction for *ὡς* (see Crit. Appendix).

l. 541. Helen now spies Menelaus lurking about, and thinks he is some emissary of Theoclymenus, sent to take her by force.

κρυπτεύομαι = *insidiis captor*, being the passive of *κρυπτεύειν* in the sense of *insidiari*. Cp. *κρυπτεύουσι Bacch.* 888.

l. 542. **ἀσέπτου**. See note, *ad fin.* on the doubtful line 9 *ὅτι δὴ θεοὺς σέβων*, etc.

l. 543. **βάκχη θεοῦ**, i. e. with all speed, like a frenzied Bacchanal, such as is described in *Bacchae* 1090, etc.

ᾖξαν πελείας ὠκύτητ' οὐχ ἥσσονες
ποδῶν ἔχουσαι συντόνοις δρομήμασι.

l. 546. **σὲ τήν**, etc., with *λέγω* omitted, 'thou there,' etc. Cp. Soph. *Ant.* 441 *σὲ δή, σὲ τὴν νεύουσαν ἐς πέδον κάρα.*

ὄρεγμα ἡμιλλημένην, 'reaching with fearful effort towards.' Cp. ll. 165, 356 n.

l. 547. **ὀρθοστάτας**, 'upright pillars' supporting the tomb, called **ἐμπύρους**, because victims were burnt thereon, to propitiate the daemon of the departed. But another meaning of *ὀρθοστάτης* was a funeral cake, hence Musgrave renders it here *placentas in ignem conjectas.*

l. 552. **τυράννοις**, referring to the king alone, but plural, according to common usage, to mark royal dignity. So *βασιλεῦσιν, δεσπόταις Alc.* 132, 138, and see note on 132 of that play.

l. 555. **φόβου** after **μεθεῖσα**, intransitive as in Homer μεθιέναι ἀλκῆς.

πολέμου, etc. So *ἀνιέναι* with gen., as *ἄνες χόλου* in present text of l. 442, *ἀνίης μωρίας Med.* 456. [Hermann, objecting to this construction, reads *φόβους*.]

ll. 557–566. See this passage quoted in Ar. *Thesmoph.* 905, etc., with a parody on the end of l. 564 *ὅσα γ' ἐκ τῶν ἰφύων*.

l. 560. **θεὸς γάρ**, etc. Cp. Aesch. *Choëph.* 50 *τὸ δ' εὐτυχεῖν, τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον*. Musgrave cites Pliny, *N. H.* ii. 7 'Deus est mortali juvare mortalem.' Euripides deifies many abstract terms, as *λήθη Orest.* 213, *τυραννίς Phoen.* 506, *αἰδώς Ion* 337, etc. Hence Aristophanes calls him a worshipper of 'strange gods,' *Ranae* 889.

l. 567. **ποίας δάμαρτος**, '*wife* indeed!' This use of *ποίας* is colloquial, and frequent in Aristophanes, as *ποίου βασιλέως*; *Ach.* 63.

l. 568. The pres. **δίδωσι** implies permanence of effect,—'whom Tyndareus gave you, and who is still yours.' Klotz compares *Med.* 955 *ὅν ποθ' Ἥλιος πατὴρ δίδωσιν*, Verg. *Aen.* ix. 266 'cratera antiquum, quem *dat* Sidonia Dido.'

ll. 569, 570. **φωσφόρε**, because Hecate was identified with Selene (Luna). Menelaus addresses her by this title, because he desires 'kindly visions;' otherwise she was believed to send spectres, and Helen assures him that she is not one of these 'attendant phantoms' (*πρόσπολοι*) of the goddess. The title **Ἐνοδία** refers to the worship of Hecate at cross roads, hence *Trivia*. Cp. *ἐνοδίαν θεόν* Soph. *Ant.* 1199. In the *Ion*, 1048, she is invoked as *Εἰνοδία*, the director of nightly visions.

l. 573. **ἥν**, a *constr. ad sensum*, since *λέκτρον* = 'wife,' so *λέκτρα Λήδας, ἅν*, etc., l. 637.

l. 577. **τὸ δὲ σαφές**, etc., 'the certainty [that my true wife is in the cave] robs me of you' (Hermann); not 'certainty fails me,' as Schneider takes it. Better perhaps 'robs me of the pleasure of thinking so' (*δοκεῖν* above).

l. 578. The MS. reading is corrupt (see Crit. Appendix). That in the text is Paley's, and will mean—'What need of this certainty? Who can be plainer to you than I am?'

l. 581. **ἐκεῖ νοσοῦμεν**, 'this is my difficulty.' The sense of *νοσεῖν* was extended from bodily ailment to every kind of suffering or mishap. Cp. l. 1607, *Med.* 16 *νοσεῖ τὰ φίλτατα* = 'dearest relations prove unkind.'

l. 583. **καὶ τίς**;—'but who?' or 'and pray who?' etc., indicating surprise. So *καὶ πῶς*; etc. as distinguished from *πῶς καί*; etc. where the *καί* means 'also.' See note on *Alc.* 142.

ἐξεργάζεται, as implying the *agent* along with Hera, and not the mere material, confirms the reading *ὕπο* in l. 34, where see note.

l. 586. **Ἥρας**, sc. *πλασάσης*, with **διάλλαγμα** in apposition to the sentence, '*as* a substitute.'

l. 587. **πῶς ἂν ἦσθα**; etc., 'how could you have been here?' etc., i.e.

'you must then have been in two places at once.' Of course this does not follow from Helen's account, rather the reverse; but Menelaus really discredits her story, and clings to the belief that the real Helen went to Troy (l. 593), nor is he convinced until the Messenger has told his tale (l. 622).

l. 589. With the MS. reading **λύπας**, **ἅλις** is adverbial—'I have sorrows enough.' Hermann, adopting *λύπης*, says that *ἅλις ἔχειν τι* must mean 'to be content with a thing,' as *ἅλις τὸ μητρὸς αἷμ' ἔχω Orest.* 1039. But this surely depends upon whether the thing be desired or not, since *ἅλις* by itself implies satisfaction, hence *λύπας* may stand. Klotz compares 'satis *consilium* habere' Cic. *ad Atticum* xii. 50.

l. 590. **κενὰ λέχη**, i.e. 'thy phantom wife.'

l. 593. **τοὐκεῖ**, at Troy; i.e. 'you will never convince me in the face of all that I suffered there for the true Helen's sake.'

Here Menelaus retires a short space from the tomb and meets the Messenger.

Enter Messenger (ll. 597–699). '*I come from thy friends yonder, bearing strange tidings. Thy wife is gone, vanished into air, and saying as she went,—" Vain are all your toils; by a semblance have ye been beguiled, and Helen, though guiltless, must bear the blame. I go whence I came, to the sky that gave me birth."*' (Espying Helen). '*Art thou here, daughter of Leda, after all? but thou shalt not delude us any more.*' Menelaus. '*All is plain now; my wife is restored.*' Helen. '*Dearest husband, what joy is mine!*' Men. '*Together let us rejoice, since heaven hath blest our lot. But how camest thou hither?*' Hel. '*'Tis a sad tale. Hermes brought me hither, at Hera's bidding, leaving a phantom in my stead, and bitter woe behind—Ah me! my mother!*' Men. '*What meanest thou?*' Hel. '*Dead, by her own hand, all for my shame!*' Men. '*And Hermione?*' Hel. '*An outcast from wedlock, childless through me. I too was thrust out from my home, an alien from my kindred and from thee.*'

l. 601. **θαυμαστά**, object of **ἔχων**, i. e. 'the tale I have to tell is more marvellous in fact than even in the recital;' *mira non tam dictu quam re nuntians* (Pflugk). The part. *ἔχων* continues the speech from l. 599 without heeding the question of Menelaus, and shows the breathless excitement of the Messenger. For the proposed emendations of Scaliger, Hermann, and Clark see Crit. Appendix.

l. 607. **σεμνόν**, 'consecrated,' as caves usually were, to some sea-god or nymph.

l. 610. **ἐθνῄσκετε.** Note the force of this imperf.—'were dying' in constant succession all the while the war lasted.

l. 613. **τὸ μόρσιμον σώσασα**, 'having kept,' or 'fulfilled my destiny,' i. e. the time allotted me on earth.

πατέρ' ἐς οὐρανόν, 'to the sky that formed me'; see ll. 34, 583.

Others, with less probability, take *πατέρα* separately, 'to my father, Zeus.' It was Hera, not Zeus, who created the phantom.

l. 616. Here the Messenger first perceives Helen, and thinks she is the same person he has just seen carried aloft. So he exclaims, 'here you are after all' (**ἄρα**)! For *ἄρα*, indicating surprise, cp. l. 461 n., and Soph. *Phil.* 966 *ὅδ' ἦν ἄρα*, ''tis he, it seems!' In such phrases we use the pres., the Greeks the imperf., i. e. 'you *were* there all the time.' The touch of comedy in this scene is unmistakable.

l. 618. **ἤγγελλον** (imperf.), 'I was *just* telling them.'

l. 619. **κερτομεῖν**, 'to reproach,' 'jibe,' Lat. *exprobrare.* [The derivation is probably not from *κέαρ τέμνειν*, but from root **κερ** in *κείρω κερατζω*, etc. = *shear*, hence 'destroy,' 'devastate,' etc. The added *t* is also, according to Corssen, found in *curt-us*, *cortex*, etc., and in Sanscrit *kart*, 'to cut.'] The sense here is, 'you shall not again have cause to reproach us with having had our trouble for nothing.'

l. 622. **τοῦτ' ἔστ' ἐκεῖνο.** Cp. Verg. *Aen.* iv. 675 '*hoc illud*, germana, fuit.'

l. 623. **ὦ ποθεινὸς ἡμέρα** = 'o diem optatam,' ὦ with the nom. marking an exclamation rather than an address. So *ἰὼ μέλεος ἀμέρα* l. 335.

l. 625. **ὁ μὲν χρόνος**, etc., i. e. 'the time of sorrow has been long, but the joy is come at last.'

ll. 627, etc. Hermann's criticism on this passage is a just one. 'Carmen, cujus hic fit initium, etsi non effugit risum Aristophanis in *Thesm.* 913, etc., eximia arte compositum est.' He goes on to observe that Menelaus was a hero and a king, who had long been inured to hardship and had now to rejoice simply in having found his true wife in place of a phantom, and is less excited by the discovery than Helen, who had regained a long lost husband and now saw a prospect of escaping the hated union with Theoclymenus. Hence Menelaus uses for the most part the graver iambic metre, while Helen's agitation is expressed in hurried 'dochmiacs.' Hence also there is no regular antistrophic system throughout, but only the beginning of one in ll. 632 and 637. Cp. *Ion* 1441 etc., where the contrast between Creusa's emotion and Ion's calmer state of mind is illustrated by a similar metrical arrangement; also *Alc.* 244, etc.

These dialogues in mixed metre between two actors were called *ᾠδαὶ ἀπὸ σκηνῆς*, as distinguished from the *κομμός*, in which the Chorus took part, and which was entirely lyrical.

l. 629. **ἐν μακρᾷ**, etc. = *διὰ πολλῶν ἡμερῶν*. Cp. *ἡλίους μυρίους* l. 652.

l. 630. **ἐν μέσῳ λόγους**, i. e. questions to ask about what has happened since we last met. See ll. 661, etc. All this recognition scene may be compared with the similar one between Iphigenia and Orestes, *Iph. in T.* 827, etc.

l. 633. ἀνεπτέρωκα, 'I ruffle up' (Paley). The verb commonly means 'to flutter with excitement,' as in *Suppl.* 89 φόβος μ' ἀνεπτεροῖ, lit. 'to raise the wings,' Aristophanes, *Aves* 1436, etc., indicates this use of the term.

l. 636. οὐκ ἐμέμφθην, another instance of *meiosis* = ἐπαινῶ τὴν τύχην or the like. Cp. l. 221 n.

l. 637. τὰ τῆς Διός τε λέκτρα, 'my marriage with the daughter of Zeus,' etc., i. e. 'my wife, the daughter,' etc. Hence ἄν follows by 'sense construction.' Cp. l. 573 n.

l. 639. ὑπὸ λαμπάδων, 'by torchlight.' So ὑπ' αὐλοῦ, ὑπὸ συρίγγων, etc., denoting an accompaniment. Torches were carried by relatives in the nuptial procession; cp. *Phoen.* 344 πυρὸς φῶς νόμιμον ἐν γάμοις. In Ar. *Pax* 1314, etc., the whole ceremony is described, δᾳδάς τε φέρειν καὶ συγχαίρειν κἀπιχορεύειν.

The κόροι λεύκιπποι are of course Castor and Pollux (l. 205).

l. 641. ἐνόσφισαν, sc. ἄν from l. 639, if σ' ἐμοῦ be omitted.

l. 644. τὸ κακόν, etc., 'the evil which has turned to good,' i. e. the shipwreck which brought him to Egypt.

l. 647. The sense is, 'our interests are one, and we must rejoice together.' For the phrase οὐχ ὁ μέν, etc. = ἄμφω or πάντες, Pflugk cites a saying of Phocylides about the Lerians, Λέριοι κακοί, οὐχ ὁ μὲν ὃς δ' οὔ.

l. 650. ἔχομεν ἔχομεν, etc. For this favourite reiteration see note on l. 195. Here however it has a marked effect.

l. 651. πολυετῆ, 'after many years,' as in *Orest.* 473 πολυετὴς σεσωσμένος. It is an adjectival idiom like χρόνιος or σκοταῖος ἦλθεν. Menelaus was not an old man at this time.

l. 653. τὰ τῆς θεοῦ, i.e. Hera's trick in the matter of the 'phantom Helen.'

l. 654. χαρμονᾷ (for MS. χαρμονά) = *prae gaudio* (Hermann).

l. 660. ἀρχάν, 'the beginning' of my tale.

l. 664. ἀπέπτυσα = *abominor*. For this use of the aor. (also κατεδάκρυσας l. 673), cp. l. 348 n.

The μέν suggests some such clause as ὅμως δὲ λέξω, which Helen might have added, only Menelaus anticipates her.

l. 666. ἐπὶ λέκτρα, sc. ἀπεστάλην l. 661.

In the next two lines there is a play on the double sense of πέτεσθαι with κώπας and ἔρωτος, 'speed of winged oar and fluttering desire.' Cp. πέτομαι δ' ἐλπίσιν Soph. *Oed. Tyr.* 487. Perhaps, as Paley suggests, there is a further allusion to Eros, as a *winged* god, accompanying the fugitives.

l. 673. Note the change of tense in κατεδάκρυσα (see above, l. 664), and ὑγραίνω = 'my eyes are *still* wet with tears.'

l. 675. χρῄζουσα. See on l. 516.

l. 676. **λουτρῶν**, etc. Cp. *Androm.* 284, etc., *ταὶ δ' ἐπεὶ ὑλόκομον νάπος ἤλυθον, οὐρειᾶν πιδάκων νίψαν αἰγλᾶντα σώματ' ἐν ῥοαῖς*, also *Iph. Aul.* 1294, etc. *ἀμφὶ τὸ λευκὸν ὕδωρ, ὅθι κρῆναι Νυμφῶν κεῖνται*, etc. Since the object of this bath was to heighten their charms in preparation for the coming judgment, the poet adds *ἔνθεν ἔμολεν κρίσις*, the award of Paris being the final *result*.

l. 679. For other readings see Crit. Appendix. According to the text it will mean (literally), 'Did Hera make the matter of the trial part of your misfortunes?' i. e. work it into your misfortunes. [R. E.]

l. 681. **Πάριν** explains **Κύπριν** in the previous line, since to take Helen from Paris was to take her from Cypris, who had promised (**ἐπένευσεν**) her to him as his wife. Cp. Il. 28, 885.

l. 684. There is no need to supply any verb with **πάθεα**, such as *ἔδωκε* or *ἐγένετο*. Her passion makes Helen incoherent, and she pauses abruptly to speak of her mother's fate, of which Teucer had told her (l. 136).

l. 687. **αἰσχύνᾳ** (Hermann), 'for very shame.' Cp. l. 202. The MS. reading *αἰσχύναν* would refer it to Helen, as an 'ill-wedded reproach,' like *δύσγαμον αἶσχος Troad.* 1114.

l. 688. **ἔστιν βίος** is, as Badham observes, a strange phrase for 'is she alive?' The answer too of Helen points rather to Hermione's condition in life, than to the mere fact of her existence. Badham proposes *τίς μοι* for **ὤμοι.** With the present reading *ἔστιν* (thus accented) is emphatic, lit. 'is her existence a *fact?*'

l. 690. **γάμον ἄγαμον.** Cp. l. 213 n.

l. 692. **τάδε** refers, not to what immediately precedes, but to Hera's work in the substitution of a phantom for Helen.

καὶ σὲ . . . τε, 'thee *also* . . . and etc.,' not '*both* thee . . . and,' which would be *τε . . . καί*.

l. 696. Take **οὐ λιποῦσα** with **ἐπ' αἰσχροῖς γάμοις,** since Helen did leave her home, though not for the supposed evil purpose.

l. 698. **τὰ λοιπά** qualifies **εὐδαίμονος** adverbially, 'happy in the future.'

ll. 700–760. Messenger (interposing). *'Let me share your joy; yet I am perplexed: was it for a shadow we fought, and is this thy wife? Wondrous are the ways of the god and sudden the changes that he brings, turning your sorrow into gladness and retrieving thy fame, O Helen! I remember your marriage day, the torches and the festal throng; for slave though I am, my heart is free, and my master's joy is mine.'* Menelaus. *'Oft hast thou shared our toil; be thou partaker of our good fortune. Go, tell our friends the news, and bid them await the issue.'* Mess. *'I will do thy bidding.—Fools are we to trust in lying omens and vain words of seers. Not Calchas nor Helenus found out the truth, though men were dying on the field at Troy. What need of sooth-*

saying, with the gods to hear our prayers, and sound judgment for our guide?'

l. 700. **πρόσδοτε**, plural, because, although the Messenger addresses Menelaus principally, as his own master, he means that both are to gratify him. Cp. Soph. *Antig.* 1104, where the address is to Ismene and Antigone, but chiefly to the latter; also Hom. *Od.* xii. 82 *νῆα παρὰ γλαφυρὴν ἰθύνετε, φαίδιμ' Ὀδυσσεῦ.* But the reading is uncertain. See Crit. Appendix.

l. 703. **βραβεύς**, 'witness' (Lat. *arbiter*, as in the phrase *remotis arbitris*) from original idea of being *present* as an 'umpire.' For the masc. form applied to a woman cp. l. 280 n.

l. 707. **ἄλλως**, *frustra*, as in *Med.* 1030 *ἄλλως ἐμόχθουν*, and often elsewhere. Or 'merely,' as in Soph. *Phil.* 947 *εἴδωλον ἄλλως.*

l. 712. **δυστέκμαρτον**, 'inscrutable.'

ἀναστρέφει, 'varies' men's fortunes, lit. 'turns them up and down,' bringing good or ill to different people, and to the same man at different times.

l. 714. **αὖθις**, not 'afterward,' as Pflugk explains it, but 'again' (as we use the word in passing to another part of a subject), i.e. 'in his turn,' or 'on the other hand.' This second clause (*ὁ δ' οὐ πονήσας*, etc.) is not actually illustrated in the case of Menelaus and Helen, but the consideration of their present good fortune is heightened by contrast with the *supposed* instance of a man who has been ruined after a previous course of prosperity.

l. 715. **ἀεί**, 'present,' or 'for the time being.' Cp. *ὁ ἀεὶ ξυντυχών* *Hec.* 1182, and see note on *Alc.* 700.

l. 717. **λόγοισιν**, 'in reputation.' Cp. ll. 54, 265, etc., where Helen laments her ill repute as the worst of her misfortunes.

l. 719. The order probably is *αὐτόματα τἀγαθά, πράξας εὐτυχέστατα*, 'he has his blessings spontaneous, faring most prosperously.' But Klotz takes *αὐτόματα πράξας* together, 'having achieved it spontaneously,' i.e. 'without effort.'

l. 720. For **ἄρα** see l. 616 n.

ll. 723, etc. Cp. ll. 639, 640.

l. 728. **ὅμως** is often transferred to a dependent clause with *εἰ, ἐάν*, etc. as Soph. *Aias* 15 *κἂν ἄποπτος ᾖς ὅμως*, or with a participle, as in *Alc.* 935 *καίπερ οὐ δοκοῦνθ' ὅμως.*

Paley notes this passage as one among many that show 'the humane view Euripides delights to take of the condition of slaves.' Cp. *Med.* 54, *Orest.* 569, *Alc.* 194. In the heroic times they appear as confidential servants, often highly honoured; yet even Homer, *Od.* xvii. 322, says that 'Zeus robs a man of half his virtue, when the day of slavery overtakes him.'

l. 733. **ἀκούειν**='obey,' as in l. 1415. So in Cyclops 119 Odysseus

asks the Cyclopes *τίνος κλύοντες*; 'who is your master?' and their reply is *ἀκούει δ' οὐδὲν οὐδεὶς οὐδενός.*

l. 734. **παρ' ἀσπίδα.** Cp. *στάντες παρ' ἀσπίδα Phoen.* 1001, *παρ' ἀσπίδα στῆναι Med.* 250.

l. 738. **οἷ ἑσμὲν τύχης**, i.e. 'to what state of fortune we have come.' Οἷ is for *οὗ* with *ἐσμέν*, as in the so-called 'pregnant' construction of prepositions of motion with verbs denoting rest, e.g. when *εἶναι, παρεῖναι, κεῖσθαι*, etc., are followed by *εἰς* with its accusative.

l. 740. **ἀγῶνας**, etc., 'the struggle which, as I expect, awaits me,' i.e. a dangerous one, as it would have been, had the *ruse* not succeeded.

ll. 741–743. Note the difference of mood in **δυναίμεθα, σωθῶμεν, δυνώμεθα.** 'If we *should* anyhow be able, etc.' (the opt. expressing great uncertainty), 'they are to watch, so that we *may* escape safely, etc., if we can.'

ll. 744–760. Here, as in *Elect.* 400, *Hipp.* 1059, *Iph. Aul.* 957 (if genuine), Euripides indulges in invective against soothsayers (*μάντεις*). Even in Homer the same sentiment is expressed in the famous address of Hector to Polydamas, *Il.* xii. 237, etc. But at this time especially, B.C. 413, the feeling was strong against them at Athens, because of the disastrous issue of the Sicilian expedition, which the soothsayers had been foremost in recommending. Thucydides, viii. 1, states this expressly —*ὠργίζοντο τοῖς χρησμολόγοις τε καὶ μάντεσι, καὶ ὁπόσοι τι τότε αὐτοὺς θειάσαντες ἐπήλπισαν ὡς λήψονται Σικελίαν.*

ll. 746, etc. The various kinds of divination, which Prometheus is said to have taught to men, are enumerated in Aesch. *Prom.* 492, etc. The phrase **ὑγιὲς οὐδέν** occurs also in *Bacch.* 262, *Phoen.* 201, *Androm.* 448, 952, always in connexion with current sayings or proverbs. Otherwise it is rather a colloquial phrase, hardly suited to tragic dignity. Sophocles has it once, in *Phil.* 1006, Aeschylus not at all (Sandys on *Bacch.* 262).

l. 748. **τὸ καὶ δοκεῖν**, 'the very notion that' (Paley).

l. 752. **οὐκ ἠβούλετο**, sc. *αὐτοὺς σημῆναι.* This excuse would satisfy the popular mind in most cases, and was no doubt sometimes offered by the soothsayers, just as in 'spirit *séances*' at the present day manifest errors in the supposed revelations are ascribed to wilful deception on the part of the answering 'spirit.'

l. 753. **τοῖς θεοῖσι χρή.** This is a plausible inference; but what if it be the will of the gods that men should approach them through specially accredited ministers? This is at any rate the principle which underlies the whole system of priestly functions.

l. 755. **ἄλλως**, 'simply.' Cp. *ἄλλως πόνος* l. 1421, also l. 707 n.

δέλεαρ βίου means a bait alluring men by promises of wealth and ease. Mr. Verrall, on *Med.* 194, shows by several instances that *βίος* and *βίοτος* *often have the sense of luxurious* living, i. e. nearly = *πλοῦτος.*

l. 756. **ἀργὸς ὤν.** Cp. *Elect.* 80,—

ἀργὸς γὰρ οὐδεὶς θεοὺς ἔχων ἀνὰ στόμα
βίον δύναιτ' ἂν ξυλλέγειν ἄνευ πόνου.

l. 757. **γνώμη,** 'sound judgment' (Paley). Pflugk quotes from Menander,—

ὁ πλεῖστον νοῦν ἔχων
μάντις τ' ἄριστός ἐστι σύμβουλός θ' ἅμα.

Exit MESSENGER. ll. 761–864. HELEN. '*So far all is well. Tell me now of thy journeying from Troy.*' MENELAUS. '*The tale is long; why should I grieve thee by the recital, and renew my pain?*' HEL. '*At least say how long thou hast been a wanderer.*' MEN. '*Seven years, besides the ten at Troy.*' HEL. '*A long while indeed! and now thou art come to thy death, for the king will slay thee.*' MEN. '*How so? what have I done?*' HEL. '*Thy coming hinders my marriage.*' MEN. '*With whom? Has any one dared —?*' HEL. '*Yes, the king, even the son of Proteus.*' MEN. '*And hast thou yielded?*' HEL. '*I am yet virgin, save for thee.*' MEN. '*How can I know this?*' HEL. '*This altar tomb hath been my sanctuary. But flee this land!*' MEN. '*And leave thee here? 'twere a coward's act indeed!*' HEL. '*Thou canst not slay the tyrant; our only chance is to keep thy coming secret.*' MEN. '*Who will tell him of it?*' HEL. '*There is one within, his sister Theonoe, who knows all things. She must be won to our side, I will entreat her.*' MEN. '*What if she refuse?*' HEL. '*Then thou must die, and I be wedded perforce.*' MEN. '*Ah, traitress!*' HEL. '*I swear to die with thee.*' MEN. '*Thy hand upon it! if needs be, we will die together. But it shall go hard with the tyrant ere I yield.*' HEL. '*Too late, alas! we are lost; for yonder comes Theonoe.*'

l. 761. **δεῦρ' ἀεί** = *hucusque.* Cp. *Med.* 1224, *Ion* 56, among several passages. Porson on *Orest.* 1679 says, 'vox *δεῦρο,* quae plerumque locum significat, etiam de tempore ponitur.'

l. 766. **φθοράς,** 'losses' by shipwreck, a special sense of both noun and verb. Cp. *ναυτίλους ἐφθαρμένους Iph. T.* 276. Hence *φθείρεσθαι,* 'to be lost' or 'to wander,' l. 774.

l. 767. Nauplius (*μονόκωπος ἀνήρ* l. 1128), in revenge for the death of his son Palamedes, lighted a false beacon-fire on the island of Euboea, which caused the destruction of many Greeks.

l. 769. **σκοπιάς,** etc. The 'watch-tower of Perseus,' near the spot where he is said to have slain the Gorgon Medusa, was a promontory on the extreme west of the Delta of the Nile. Hdt. ii. 15.

ἐμπλήσαιμι, without *ἄν,* this being continued from **λέγοιμ' ἄν** l. 766; or perhaps (as Paley says), it depends on the following *ἄν* in the next line.

ll. 770, 771. **λέγων,** etc., 'by telling you my tale of woe I should add to my sorrow, besides what I have already suffered,' etc. The imperf.

ἔκαμνον marks the continuance of his distress all the while he was enduring it (πάσχων). Cp. *Hec.* 519,—

νῦν τε γὰρ λέγων κακὰ
τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ', ὅτ' ὤλλυτο.

(Sc. ἔτεγξα with the second clause.) Also Verg. *Aen.* 2. 3 'infandum regina, jubes *renovare* dolorem;' and Soph. *Oed. Col.* 363 δὶς γὰρ οὐχὶ βούλομαι πονοῦσά τ' ἀλγεῖν καὶ λέγουσ' αὖθις πάλιν.

l. 774. Since ἐφθείρου implies 'wandering' (l. 776), it takes πλάνον as a cognate accusative. For πόντου νώτοις cp. l. 129.

l. 775. ἐνιαυσίων ἐτῶν = 'full years,' ἐνιαυτός signifying the space of a year completed; or 'circling years,' from ἐνιαυτός, a 'period of time.' Cp. Ar. *Ranae* 347 ἐτῶν ἐνιαυτούς. This is in fact the radical meaning of ἐν-ός, ἐν-ιαυτός, Lat. *an-nus*, lit. 'a circle' of time. For the period of Menelaus' wanderings cp. ll. 111, 401 n.

l. 784. λέχη. Cp. l. 427 n.

l. 785. ὕβριν, etc. That Theoclymenus had already made some attempt upon her is implied in ll. 61–64. Hermann understands the present line of some future attempt, but the tense of ἔτλην clearly refers to the past.

l. 788. αἴνιγμα. See l. 478 n.

l. 791. The verb προσαιτεῖν was specially used of beggars. Hence προσαιτῶν = πτωχός, Ar. *Ach.* 428.

l. 792. ὄνομα, sc. πτωχοῦ. This name, from πτώσσειν, 'to crouch' (cp. 1 *Sam.* ii. 36), expressed the lowest degree of destitution.

l. 805. καταιδοῦ, sc. φεύγειν, 'think it no shame to fly.' Paley renders it 'pity yourself,' but there seems to be no authority for this sense of καταιδεῖσθαι. Helen might naturally anticipate this feeling on the part of Menelaus, which in fact he expresses in l. 808.

l. 807. ἀποκτεῖναί σε = *causam esse, cur tu interficiaris* (Matthiae). Cp. *Orest.* 1463 κακός σ' ἀποκτενεῖ πόσις.

l. 808. ἄρα marks something like indignation at the proposal: '*why then*, 'tis an unmanly course you urge, and unworthy of my prowess at Troy.' Cp. τὴν Τροίαν l. 948 = Τρωϊκὸν κλέος l. 845.

l. 816. ὠνητός, etc., sc. ἐλπίς, 'a hope to be realised by bribes or by some deed of daring, or by persuasion.'

l. 818. ἐρεῖ δέ τίς με; = *quis me indicabit*, 'who will inform against (tell of) me?'

l. 820. φήμη, i.e. a divine voice, the θείη ὀμφή or Διὸς ὄσσα of Homer. Cp. Verg. *Aen.* iii. 95 '*vox* fertur ad aures.' All mysterious sounds (as of echoing caves, whispering trees, and the like) were from the earliest times regarded as oracles; the same belief was attached to words uttered at any solemn or critical moment. Herodotus, ix. 100, tells how a rumour (φήμη) of success at Plataea encouraged the Greeks at Mycale, and had a divine significance for them. By ἐν μυχοῖς

Menelaus seems to mean some private shrine in the house, which had an echo regarded as oracular. Cp. *φάτιν τιν' οἴκοθεν* l. 1191. Paley also refers to *Med.* 396 Ἑκάτην, *μυχοῖς ναίουσαν ἑστίας ἐμῆς*, in evidence of the custom of keeping domestic shrines.

l. 822. **χρηστήριον**, 'has a prophetic import.' Cp. l. 13.

l. 825. The construction of **εἰ ἄν** with the opt. is used, when the 'if' clause (or *protasis*) involves a second implied condition, 'if, etc., *supposing an opportunity should occur*.' (Goodwin, *Greek Moods*, § 50, note 2.) Cp. Aesch. *Agam.* 903 *εἰ πάντα δ' ὡς πράσσοιμ' ἄν.* But here, as Paley observes, the construction is less remarkable, since *εἴ πως* = *ἴσως*, 'perhaps.' The dual **ἱκετεύοντε** (as in l. 828) marks the *joint* effort of the two suppliants.

l. 828. **διορίσαιμεν πόδα** = 'get away.' Cp. *διορίσαι* l. 394.

l. 829. **κοινῇ ἐκείνῃ**, 'with her connivance.'

l. 830. Barnes quotes a citation of four lines from Plutarch, containing the words *γυναικὶ πρόσφορον γυνή*, which seem to have been proverbial. Brodaeus adds Ter. *Phorm.* iv. 5. 14 'mulier mulieri magis convenit.'

l. 831. **ὡς**, cp. l. 126 n.

ἄχρωστα, *intacta.* Cp. *Phoen.* 1625 *γόνατα μὴ χρῴζειν ἐμά.*

l. 834. **τὴν βίαν**, etc., 'you have put forward this plea of violence as a mere excuse.' To avoid this seeming brutality on the part of Menelaus Hermann reads *προδότης ἂν εἴην, σὺ δὲ βίαν σκήψασ' ἔχοις*, i.e. '*you* might plead compulsion as your excuse.' But Helen's answer seems to imply that Menelaus had expressed distrust of her motives, nor is he reassured till after she has sworn fidelity. Also in l. 796 he had spoken as if in doubt of her word. The middle *σκήπτεσθαι*, though not the active, is commonly used in the sense of making excuses.

l. 835. **κατώμοσα**, 'I swear.' See on ll. 348, 664, 673.

l. 836. If **ἀλλάξειν** depended upon *κατώμοσας* (understood from l. 835), marking the terms of the oath, **οὔποτε** should be *μήποτε*. But the infin. depends on **φῄς**, and thus we have the regular construction with *οὔ-φημι* = 'I say I will not.' So with *δοκῶ*, as in *Andr.* 77 *δοκῶ γὰρ οὐκ ἂν ὧδέ σ' ἂν πράσσειν κακῶς.* Cp. also *Alc.* 682 *ὀφείλω δ' οὐκ ὑπερθνήσκειν σέθεν.* [Hermann reads *ἀλλάξεις* to avoid this construction.]

l. 838. **ἐπὶ τοῖσδε.** Cp. *Alc.* 375 n.

l. 842. **νώτῳ**, like *dorsum*, used of any raised surface; here the upper slab or rounded summit of the tomb.

ἐμέ = *ἐμαυτόν*, as in *Andr.* 256 *ἐκδώσω μέ σοι*, and elsewhere. So in English, as 'I yield *me*,' etc.

l. 847. **ὅστις** = *quippe qui*, 'being one who,' i.e. 'since I,' etc. Menelaus *caused* the death of these heroes, though he did not, strictly speak-

ing, *see* the suicide of Aias, who was alone when he did the deed. But **σφαγάς** may stand generally for his corpse, which, according to Soph. *Aias* 1047, etc., Menelaus insulted and forbade any one to bury.

l. 849. **τὸν Νηλέως**, i.e. Nestor, who lost his son Antilochus in the war. Hom. *Od.* iii. 109. The old reading was *τὸν Θησέως τε παῖδα*, but the sons of Theseus, Acamas and Demophon, were not slain before Troy, and returned safe home.

l. 853. **κούφη**, etc. For this natural feeling about the earth lying *light* upon the tomb cp. *Alc.* 493 *κούφα σοι χθὼν ἐπάνωθε πέσοι*, Tibull. ii. 4, 28 'terraque securae sit super ossa levis.' The next line alludes to a similar desire that the body should not remain unburied, as it would do if cast upon a 'barren rocky soil' without earth enough to cover it. Cp. Hor. *Od.* i. 28, 3, 23.

l. 855. **δήποτε**, 'at last,' *tandem*.

l. 857. **τῆς τύχης ὧδ' ἔχω**. See note on *πῶς εὐμενείας ἔχεις*; l. 313.

l. 863. **Τροίας κἀπό**, etc. The preposition is usually either put before the first of two substantives, or repeated with the second. For instances like the present cp. *Hec.* 146 *ἴθι ναούς, ἴθι πρὸς βώμους*, Ar. *Ach.* 533 *μήτε γῇ μήτ' ἐν ἀγορᾷ*, Hom. *Od.* i. 247 *ἢ ἁλὸς ἢ ἐπὶ γῆς*.

Enter Theonoe, attended by maidens bearing torches and censers.

ll. 865–943. Theonoe (to her attendants). '*Lead on; purge the air with incense and the path with cleansing flame, that I may pass.* (To Helen.) *How fall my predictions now? Menelaus is here, saved from the wreck, yet is his fate uncertain still. For know that the gods are in council concerning thee and him this day. Hera, once hostile, is now your friend; Cypris would prevent your safe return, lest she stand detected of fraud. The event is in my hands, either to destroy thy husband by reporting his presence here or to save his life by concealment.* (After a pause.) *Go some one, and tell my brother that Menelaus is come.*' Helen (throwing herself on her knees before Theonoe). '*Maiden, I implore thee, for my own sake and my husband's, now restored to my arms, do not destroy us! The gods hate unrighteousness and wrong; therefore deliver me not over to thy brother's violence, whom Hermes gave thy father as a sacred deposit to keep for my lawful spouse. Proteus, being dead, cannot restore me; wilt thou not regard the honour of thy sire? If thou, knowing all things divine, knowest not justice, that were a shame indeed! Pity my hapless state; restore me to my country, that I may retrieve my lost fame, and betroth my daughter in marriage, whom no man now will wed. Must I lose my husband after all, alive and saved from destruction? Grant me, I entreat thee, this favour, for thy righteous father's sake, by emulating whose just deeds thou shalt win fairest renown.*'

l. 866. **θεῖον**, etc., 'fumigate, according to holy rites, the recesses of

the air,' i.e. all the air. **σεμνὸν θεσμόν** is the acc. of equivalent notion with *θείου*, = 'perform the rites by fumigation.' Plutarch mentions the Egyptian custom of burning rue (not brimstone) to purge the morning air from the night vapours, which were supposed to have a malign influence.

l. 870. **κροῦσον πεύκην**, 'brandish the torch,' or perhaps 'knock' it against something, to keep it flaring. Paley compares the Roman expression *quatere facem*, citing Propert. iv. 16. 15 'ipse Amor accensas percutit ante faces,' which also illustrates **πάρος** here.

l. 871. **τὸν ἐμόν**, i.e. 'which I am wont to observe.' Hence **ἀποδοῦναι** (like *reddere*) is properly used of rendering a service *due* to the gods.

l. 872. **ἐφέστιον**, 'lighted from the hearth' (*ἑστία*), and therefore sacred.

l. 873. **τί . . . πῶς**, a double question, as in l. 1543 *πῶς ἐκ τίνος νεὼς . . . ἥκετε*; 'what of my prophecy? how stands it now?' Cp. l. 517, etc.

l. 877. **νόστον**, etc. = *εἴτε νοστήσεις εἴτε μενεῖς* (Pflugk).

l. 879. **πάρεδρος Ζηνί**, i.e. with Zeus as president. Theonoe however claims to have the decision in her own hands (l. 837), rather a bold conception on the part of Euripides. See Introduction, p. xiv.

l. 883. **ψευδονύμφευτον**, etc., 'a gift of false nuptials on the part of Cypris' after all.

l. 885. **μήτε . . . μηδέ**, 'neither . . . nor yet' (Paley).

ἐλεγχθῇ, according to Badham, means 'be convicted' of having deceived Paris (in the matter of the *εἴδωλον*); but as this was Hera's doing, it seems better to understand it of the *exposure* which would ensue, when the trick put upon her by her rival became known. What follows refers to the bribe she had offered Paris for the 'prize of beauty' (*κάλλος*), i.e. his marriage with Helen (*Ἑλένης οὕνεκα*). Hence **ὠνητοῖς** lays stress upon **πριαμένη**, as the leading point in the transaction (*redemisse emptis nuptiis*, Klotz). If Helen never returned to Greece with Menelaus, there was reason to hope that the whole discreditable affair might be forgotten. For Pierson's proposed reading, *ἀνονήτοις*, 'futile,' which has much to recommend it, see Crit. Appendix.

l. 887. **τέλος**, 'the final decision.' See on l. 879.

l. 890. **κρύψασ' ὅμαιμον**, 'hiding it' (the fact of your arrival) 'from my brother.'

l. 891. **ὅταν**, etc. = *quando veneris*. For **νοστεῖν** = 'come,' cp. ll. 428, 473 n.

l. 892. Here Theonoe suddenly bids an attendant carry the news to Theoclymenus, but Helen's terrified demeanour prevents the order being executed. Probably Theonoe herself did not really mean it, but only desired to force Helen into an attitude of supplication.

l. 895. **θᾶκον**, 'posture.' For *θᾶκον καθίζειν*, and similar phrases, cp. *Phoen.* 300 *γονυπετεῖς ἕδρας προσπιτνῶ*, also *θάσσειν φάραγγα* Iph. T. 277, and probably *ἕδρας θοάζετε* Soph. *Oed. Tyr.* 2.

l. 896. **μόλις ποτέ** = *vix tandem, tandem aliquando.*

l. 897. The proverb ἐπὶ ξυροῦ ἀκμῆς, denoting a critical moment, occurs in Hom. *Il.* x. 173. Cp. 'the edge of hazard' in Shakspere, and Milton, *Par. Reg.* i. 94.

l. 898. **μου**, after **κατείπῃς**, 'inform against me' (i.e. 'to my detriment') that my husband is come, etc.

ll. 900, etc. **συγγόνῳ**, etc., 'do not sacrifice your pious character to please your brother, winning his gratitude by unrighteous means.'

εὐσέβεια meant upright and considerate dealing betwixt man and man, especially reverence for the rights of strangers, of which the conduct of Admetus in the *Alcestis* is a signal example.

ll. 903-908. Here follow some general reflexions upon the evils of violence and injustice; quite after the manner of Euripides, and having a natural connexion with the preceding exhortation to εὐσέβεια. Dindorf however, with the approval of Badham, brackets these lines as spurious and 'foreign to the subject.'

l. 904. **ἐς ἁρπαγάς**, *per rapinam*, opp. to κτᾶσθαι, 'to gain fairly.' Cp. ἐς ἀμβολάς (l. 1297), ἐς πλησμονάς, etc. where the εἰς literally implies carrying a thing to a certain *extent*.

l. 905. Probably interpolated. See Crit. Appendix.

l. 909. **καιρίως**, a likely correction by Badham for μακαρίως, which would be too strong an expression at the present juncture, the danger being not yet past. But Helen might very well speak of the intervention of Hermes as 'opportune,' since it saved her from going to Troy with Paris; though its results to herself personally were 'unfortunate,' as bringing her into trouble with Theoclymenus.

l. 913. **ἀποδοίη**, sc. ἄν, from preceding line. Cp. l. 769 n.

l. 917. **δοκῶ μέν**, a formula of assertion, 'I should think so' = 'of course,' *immo vero*. So οἶμαι μέν *Alc.* 781.

l. 918. **ματαίῳ**, 'wanton,' especially used of irreligious conduct, as in *Iph. T.* 275, where it is opposed to θεοσεβής.

l. 919. **τὰ θεῖ' ἡγουμένη**, 'believing in a divine providence.' Ἡγεῖσθαι is 'to hold,' as an article of faith; νομίζειν occurs in a similar connexion (as νομίζειν θεούς), but properly of something established by law or custom; both are distinguished from οἴεσθαι, 'to suppose,' 'fancy.'

l. 920. **διαφθερεῖς**, 'spoil,' i.e. 'pervert, the righteous intentions of your father.' Paley compares *Hipp.* 388, where διαφθείρειν is used of departing from a right line of conduct to adopt a wrong one.

l. 923. **μέλλοντα**. Clark's proposed emendation for MS. μὴ . . . εἰδέναι. See Crit. Appendix. [Hermann thinks a line has been lost here, containing a supplication for Menelaus. Without it, ἀλλά (or at least δέ) seems to be required in the next line, in passing to a fresh period.]

l. 924. **οἷσιν**, etc. = κακῶν οἷς ἔγκειμαι.

l. 925. **πάρεργον**, etc., 'granting me this as an accessory to our present fortune,' i. e. besides our reunion, give us our liberty also. So probably *πάρεργα κακῶν Herc. Fur.* 1340 = *incrementum malorum* (Herm.). Cp. *Orest.* 610 *πάρεργον θήσομαι πόνων*. [Pflugk paraphrases it *ὑπουργήσασα τῇ τύχῃ*, 'helping fortune in her work.' This may do, if *τῆς τύχης* be taken as the partitive gen. after *τοῦτο*, but it hardly brings out the force of *πάρεργον*.]

l. 926. Helen here repeats the very language of Teucer to her, l. 81.

l. 931. **ἄρα**, 'after all,' i. e. 'as men thought.' See on ll. 461, 616.

l. 932. **τὸ σῶφρον**, 'my reputation for chastity,' for lack of which no one now would marry her daughter Hermione. Cp. l. 689, also 1477.

l. 934. **ἀλητείαν**, 'banished state,' from original meaning of 'vagrancy.' Cp. *Ion* 576, *Heracl.* 515, *Elect.* 1113 *παῖδ' ἀλητεύοντα σόν*.

l. 936. **ἐν πυρᾷ** (*εἰς πύραν* in one copy), i. e. as a prisoner of war on some Greek hero's pyre. This was the custom, as we know from Homer: e. g. at the funeral of Patroclus twelve Trojan youths were slain (*Il.* xxiii. 175). Helen means therefore generally, 'had Menelaus died in the war.'

l. 937. **ἂν ἠγάπων**, 'I should be cherishing his memory.' *Ἀγαπᾶν* is specially used of affectionate tribute to the dead. Cp. *Suppl.* 764 *ἠγάπα νέκρους*, *Phoen.* 1327 *νέκυν παιδὸς ἀγαπάζων*. The primary sense is 'to embrace,' as in Xen. *Cyrop.* vii. 5. 50 *ἐν ταῖς ἀγκαλαῖς ἀγαπῶντες αὐτούς*.

l. 942. **ὅστις**, etc. Cp. l. 267 n.

ll. 947–1031. MENELAUS. '*I deign not to supplicate nor to weep before thee, since that were a disgrace. Save or destroy me, as thou wilt. To thy sire, who dwells in yon tomb, will I rather appeal; restore to me my wife whom Zeus gave thee in trust. Thee too, Hades, to whom many victims have fallen by my sword, I invoke to my aid. But know, virgin, if thou grant not our prayer, what we intend. First I will dare thy brother to the combat, wherein he or I must fall. If he decline, then will I slay her and myself upon this tomb; there we twain must lie, to thee and to thy father an eternal shame. Slay me then, if thou wilt; but rather let justice move thee, and let me take my wife.*'

THEONOE. '*To piety my nature is inclined, neither will I disgrace my father's name. To Hera I give my suffrage; may Cypris too be kind! Were Proteus living, he would surely restore his trust, and though dead, his consciousness he still retains. Therefore I will be silent, while you find means of escape; pray only that Cypris may grant you a safe return, and Hera continue her kindly purpose toward you both. Never, O pious father, shalt thou be defamed through me.*'

l. 948. **δακρῦσαι**, *rigare*. Cp. Hom. *Il.* xxii. 491 *δεδάκρυνται δὲ παρειαί*.

l. 948. **τὴν Τροίαν** = 'my Trojan fame,' l. 808. For the double **ἄν** see on l. 291.

ll. 950, 951. Paley observes that this idea probably arose from a belief in the close connexion of *εὐγένεια* with *αἰδώς* (cp. *Alc.* 601), shedding tears being an outward manifestation of shame. Menelaus, however, virtually rejects the notion, and in *Iph. A.* 446, etc., Agamemnon considers weeping rather as a mark of *δυσγένεια*.

l. 955. The **γε** is emphatic, i. e. 'if you would not do it otherwise, *at least* when I am trying,' etc. [Hence there is no occasion for Reiske's alteration to *μ'*.]

l. 956. **καὶ πρός**, *insuper*. Cp. l. 110 n.

l. 957. **οὐ νῦν**, etc., i. e. *I* have long been inured to misery, but *thou* wilt lose the good character thou hast hitherto enjoyed.

l. 961. **σοῦ πατρὸς πόθῳ**, *patris tui desiderio*, i. e. regretting that he is not alive to help us.

l. 964. Cp. ll. 45–48.

ll. 965, etc. Menelaus trusts that, although Proteus, being dead, could not restore the deposit, yet his appeal may induce Theonoe not to disgrace her father's name by preventing the fulfilment of a sacred duty, which now devolved upon her as his living representative (**κυρία γάρ ἐστι νῦν**).

l. 966. **ἥδε** is of course Theonoe, though *τῇσδε* (970) and *ἥδε* (976) refer to Helen. Klotz observes that all this would be indicated on the stage by gestures.

l. 973. **μὴ εὐσεβοῦς.** Hermann's emendation. See Crit. Appendix.

l. 977. **κεκλῄμεθα**, *obstricti sumus* (*κλείω*), a variant form of *κέκλειμαι* or *κέκλεισμαι*, from Ionic *κληΐω* (*κλῄω*).

l. 979. **ἁπλοῦς λόγος**, i. e. my mind is made up; there is no alternative.

l. 983. **δίστομον ξίφος**. Cp. *ὀξύστομον μάχαιραν Suppl.* 1206. *Στόμα* is used of the edge of a sword, etc., 'quod mordet et sanguinem haurit' (Barnes). Cp. Hom. *Il.* xv. 389 *ξυστὰ . . . κατὰ στόμα εἱμένα χαλκῷ*, *Luke* xxi. 24 *στόματι μαχαίρας*.

l. 984. For **νώτοις** see on l. 842.

l. 987. **ἄλγος, ψόγος**, nominatives instead of the usual accus. in apposition to sentence; as much as to say, '*we ourselves* will be your everlasting reproach.' So in Hom. *Il.* xvi. 498 the dying Sarpedon promises to be a *κατηφείη καὶ ὄνειδος* to the Trojans, if they fail to defend his body.

l. 991. **τί ταῦτα**; = 'why this stern resolve?' What follows is the answer to this question, viz. that any other course would be cowardly.

l. 992. The **ἄν** is added to **ἦν** in one MS. Barnes reads *εἴην*, but though the omission of *ἄν* may be justified in certain cases, the sense *does not require* the optative here. Menelaus may as well say, '*had* I

given way, etc., I should *have been* a miserable wretch (his resolve being now completed),' as '*were* I to give way, etc., I should *be*,' etc.

l. 997. It is not easy to see how Theonoe could 'please *all* parties,' her brother included. In l. 1000 she expressly disclaims any intention of 'pleasing' him, though she maintains that the course she has resolved upon will be for his *advantage* in the end (l. 1020).

l. 1001. **φανήσεται** is Badham's almost certain emendation for *φανήσομαι*. He observes that Theonoe has three persons successively in view, herself, her father, and her brother, concerning each of whom she proceeds to treat more at length in ll. 1002–1021. We may add that l. 1021 seems to refer distinctly to the present line.

l. 1002. Pflugk quotes other passages illustrating this metaphor of the 'temple in the soul,' e. g. *Antigone* Fragm. 2 *οὐκ ἔστι Πείθους ἱερὸν ἄλλο πλὴν λόγος, καὶ βωμὸς αὐτῆς ἔστ' ἐν ἀνθρώπου φύσει*, Synesius *Epist.* 151 *μὴ μολύνῃ τὸν ἁγιώτατον νεών, τὸν νοῦν σου τὸν ἱερόν.*

l. 1003. **Νηρέως πάρα**, cp. l. 15. A regard for truth and justice is included by implication in the prophetic faculty, inherited from Nereus.

l. 1007. **συμβέβηκε**, *mihi adstitit*, 'has never come nigh me.' So *συμβῆναι* Soph. *Aias* 1281. She deprecates the wrath of Cypris, on the ground that she had never been a votary of that goddess, and gives notice of her intention to remain a virgin. Contrast this more reverent language with the defiant exclamation of Hippolytus (*Hipp.* 105) *τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν ἐῶ.*

l. 1011. **ἀποδώσω**, the fut. ind. for the usual opt. after **ἀδικοίην ἄν**. This latter opt. is nearly equivalent to a future,—'If I shall not restore him, I *should* (*shall*) be doing wrong.' Goodwin, *Greek Moods and Tenses*, § 34. 1 *b*. Cp. *Orest.* 598 *ποῖ τις ἂν φύγοι, εἰ μὴ . . . ῥύσεται;* Dem. *Olynth.* i. 16. 25 *τῶν ἀτοπωτάτων ἂν εἴη, εἰ ταῦτα μὴ πράξει.*

l. 1014. **ἄνωθεν** = *ὑπὲρ γῆς*, as *ἄνω* in *Alc.* 984 and elsewhere.

ll. 1015, 1016. Hermann cites Grotius' version of these lines,

—'anima post fati diem
jam non, ut ante, vivit; at sensus tamen
servat perennes, hospes aeterni aetheris.'

γνώμην, 'consciousness;' cp. *Med.* 230 *ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει.* The soul retains its consciousness after resolution into its elemental air, and therefore can feel remorse for crimes done on earth. Anaxagoras taught that the soul came from aether and returned to it; and this doctrine is stated also in *Suppl.* 532,—

ὅθεν δ' ἕκαστον ἐς τὸ φῶς ἀφίκετο,
ἐνταῦθ' ἀπῆλθε, πνεῦμα μὲν πρὸς αἰθέρα,
τὸ σῶμα δ' ἐς γῆν.

l. 1017. **περαίνω μὴ μακράν**, condensed for μὴ μακρὰν ἐκτείνω, ἀλλὰ *περαίνω τὸν λόγον.*

l. 1022. The metre of this line is faulty for want of proper caesura, and possibly Hermann's emendation *εὑρίσκετ' ἔξοδόν τινα* may be right. Still the *τήν* and the *γε* have each their force—'find out *your own* way of *escape*,' since I cannot help you, save by silence.

l. 1025. **τὴν μὲν . . . Κύπριν**, 'the one, namely Cypris.' This is the old pronominal sense of *ὁ ἡ τό*, afterwards the definite article; though, as Klotz thinks, it may have been here borrowed, not from Homer, but from common every-day speech, which deals in disconnected clauses. Cp. *Elect.* 781 *ὁ δ' εἶπ' 'Ορέστης*, Soph. *Phil.* 371 *ὁ δ' εἶπ' 'Οδυσσεύς*, among other illustrations.

After l. 1029 exit Theonoe.

ll. 1032–1106. Helen. '*So far well, now to contrive our escape.*' Menelaus. '*Thou hast been long an inmate of this court, couldst thou not bespeak a car for us?*' Hel. '*Perhaps, but whither could we fly through tracts unknown?*' Men. '*How if concealed within the palace I slay the king?*' Hel. '*That would but unloose the maiden's tongue, to save her brother's life. But hear a woman's counsel. Wilt thou be spoken of as dead?*' Men. '*'Tis an ominous word, yet if aught be gained I might consent.*' Hel. '*Then will I crave a cenotaph for thee, and a ship that we may sink the offerings in the sea.*' Men. '*What if the tyrant bid thee rear the tomb on land?*' Hel. '*Greek customs, we will say, allow not land rites for those who perish at sea. Thou must join us with thy crew rescued from the wreck.*' Men. '*This shall be done, every man well armed. But who wilt thou say informed thee of my death?*' Hel. '*Thyself, alone escaped; this must be thy tale.*' Men. '*Shall I attend thee to the palace, or wait here at the tomb?*' Hel. '*Stay where thou art; I go to put on the guise of mourning. Our lives are staked on the issue of this day: aid us, queen Hera, and thou, Cypris, destroy me not, since I have suffered enough from thee. Why art thou insatiate with mischief? sweetest of powers divine, if moderation thou couldst learn.*'

l. 1032. **πρὸς παρθένου**, 'as far as the maiden is concerned,' the rest being for themselves to arrange.

l. 1033. **φέροντα**, 'contributing' as to a common stock, *rationibus in medium collatis*.

l. 1040. **ὄχων ἀνάσσουσι.** Cp. l. 1610, also *ποιμένες ὄχων Suppl.* 674. *Πέλτης ἄναξ* occurs in *Alc.* 498, but there *πέλτης* possibly = *πελταστῶν*.

l. 1044. **διστόμῳ.** Cp. l. 983 n.

l. 1047. **ἀλλ' οὐδὲ μήν**, etc., 'well, but we have not even a ship,' etc. Cp. *Orest.* 1117, where Orestes having protested that he does not fear death, Pylades replies, *ἀλλ' οὐδ' ἐγὼ μήν*, etc., 'well (if it comes to that) *neither do I.*'

l. 1049. **καὶ γυνή**, etc. Barnes compares *Iph. T.* 1032 δειναὶ γὰρ αἱ γυναῖκες εὑρίσκειν τέχνας. In *Suppl.* 294, Aethra having asked leave to speak, Theseus replies, ὡς πολλά γ' ἐστὶ κἀπὸ θηλειῶν σοφά.

l. 1051. **ὄρνις**. The 'bad omen' lay in the mention of θανεῖν, which was an inauspicious *word*.

λέγων, i.e. by telling the tale of his own death in the character of a survivor (l. 1077).

l. 1053. **καὶ μήν**, etc., 'ay, and we too, etc.,' confirming what Menelaus had said, and adding something more. When γε follows, καὶ μήν denotes opposition = *et tamen*.

l. 1054. For cutting the hair in token of mourning cp. *Alc.* 215, 427 n. κουρᾷ ξυρήκει.

πρός, 'before,' i. e. to move his pity; less direct than the simple dative. Cp. *Orest.* 1121 γόους πρὸς αὐτὴν θησόμεσθα.

l. 1055. **ἄκος σωτηρίας**, 'saving remedy,' = σωτήριον, as in *Phoen.* 893 φάρμακον σωτηρίας. Usually it would mean 'remedy *for*,' as ἄκος κακῶν etc.

l. 1056. **παλαιότης**, 'stale,' or 'antiquated, device,' from the idea of old-fashioned simplicity. [Hermann reads ἀπαιόλη (Ar. *Nub.* 1150), = 'cunning deception,' but this can hardly be the meaning required. Menelaus obviously implies that he does not see any good in Helen's proposal, and demands explanation. The whole tenour of the dialogue shows that he is not *as yet* disposed to credit her with any superior acuteness; nor indeed was there any apparent 'deception' in having recourse to the natural expressions of grief on such an occasion.]

l. 1059. **καὶ δὴ παρεῖκεν**, *fac veniam dedisse* (cp. 'fac velle' *Aen.* iv. 540). So καὶ δὴ τεθνᾶσι *Med.* 386, 'suppose them dead.' The perf. seems to be required with καὶ δή, but εἷκα, τέθεικα are rarely found.

l. 1062. **κόσμον**. On the custom of burying rich robes and ornaments with the corpse see *Alc.* 149, 613 notes.

πελαγίας is πελαγίους in l. 1436. Adjectives in -ιος vary much as to their feminine form. Cp. κυμάτων ἐν ἀγκάλαις Ar. *Ranae* 716.

l. 1064. **οὐδὲν φέρει** = συμφέρει, *nihil prodest*. Cp. *Suppl.* 596 ἀρετὴ δ' οὐδὲν φέρει βροτοῖσιν.

l. 1065. **νομίζειν**, sc. τοὺς Ἕλληνας from καθ' Ἑλλάδα. The direct phrase would be οὐ νομίζουσι καθ' Ἑλλάδα (Pflugk).

l. 1067. **κατορθοῖς**, sc. λόγῳ, 'you say well.' Usually κατορθοῦν means 'to succeed' in an enterprise.

l. 1069. **καί** emphasises **παρεῖναι**, 'you must be there too by all means.' See l. 1073.

l. 1071. **καὶ μήν**. Cp. l. 1053 n., also l. 1079.

ναῦν, i. e. one of the ships lying at anchor in the port. For **ἀνὴρ παρ' ἄνδρα** see l. 1574 n.

l. 1073. **βραβεύειν.** See on l. 703. Menelaus must be on the spot (*παρεῖναι* l. 1069) to see that everything is properly done.

l. 1079. **ἀμφίβληστρα σώματος** should be taken in apposition with **τάδε ῥάκη**, 'these rags . . . will confirm my tale of the shipwreck,' lit. 'bear witness with me concerning the wreck.' Hermann, not so well, makes **ἐρειπίων** depend on *ῥάκη* (sc. *ὄντα*), 'will confirm my statement that they are rags from the wreck.' Others take *ἐρειπίων* to mean, not 'the wreck' itself, but the 'remnants' saved from it.

l. 1081. **εἰς καιρόν**, 'opportunely.' Hermann and the rest supply 'your other garments,' as the subject of **ἀπώλλυτο**, which were lost just 'at the wrong time' (**ἄκαιρα**), i.e. when you could least afford to lose them. But this, besides the awkwardness of supplying another subject from *ῥάκη*, loses the force of the imperf. *ἀπώλλυτο*. Rather, 'were near (or 'in danger of') being lost,' like *ἐκαινόμην ξίφει* *Iph. T.* 27, *ὅτ' ὠλλύμην ἐγώ ib.* 60.

l. 1084. **καθώμεθα**, a rare perf. subj. **Κάθωμαι** occurs in *Iph. A.* 1176. Also *κέκτωμαι*, *μέμνωμαι*, with their opt. *κεκτήμην*, etc., and a few isolated forms, such as *διαβέβλησθε*, etc.

l. 1085. **πλημμελές τι**, 'any mischief.' Cp. *Med.* 306 *μή τι πλημμελὲς πάθῃς*. So in Plato *πλημμελεῖν* sometimes means 'to insult.' This application of the word from its literal sense of 'out of tune' is an instance of the *aesthetic* instinct, which led the Greeks to regard wrong doing as a violation of the laws of harmony.

ll. 1087–8. Cf. *Alc.* 215 *ἦ τεμῶ τρίχα, καὶ μέλανα στολμὸν πέπλων ἀμφιβαλώμεθ' ἤδη;*

The verb **ἀλλάσσειν** means both 'to give' and 'take in exchange;' in the middle voice generally the latter, as here. So *ἀμείβειν* and *ἀμείβεσθαι* *Alc.* 46, 461 n.

l. 1089. Cp. *Hec.* 655 *δρύπτεταί τε παρειάν, δίαιμον ὄνυχα τιθεμένα σπαραγμοῖς.* The Laws of the xii Tables enacted *mulieres genas ne radunto* (Barnes).

If **χροός** be genuine, it must not be taken with **παρῇδι**, as if = *χροὶ παρῇδος*, but (according to Hermann) after **φόνιον**, 'the nail that draws blood from the skin.' Pflugk, adopting this construction, quotes *Androm.* 1194 *τοξοσύνᾳ φονίῳ πατρός*, Aesch. *Agam.* 1127 *γάμοι ὀλέθριοι φίλων.* See also l. 1104 *infra*, and Crit. Appendix.

l. 1090. **δύο ῥοπάς**, 'two (possible) events,' lit. 'turns of the scale.' For the scansion cp. *ἵνα ῥοαί* l. 492.

l. 1093. **ἐν λέκτροις πίτνεις.** Cp. *Alc.* 1059 *ἐν ἄλλης δεμνίοις πίτνειν νέας*, and the Homeric phrase *πίτνειν ἐν κονίῃσι.* **Πίτνειν ἔν τινι** = *κεῖσθαι*, opp. to *πίτνειν εἴς τι*, 'to fall *into*.'

l. 1096. **ἀστέρων ποικίλματα.** Cp. Plato, *Rep.* vii. ch. 11 *τὰ ἐν τῷ οὐρανῷ ποικίλματα.* Shelley, *Hymn of Apollo*, l. 2, speaks of the 'star-inwoven tapestries' of the sky.

l. 1097. **κάλλος**, 'prize of beauty,' as in l. 866.

l. 1098. **κόρη Διώνης.** According to an earlier legend Cypris was the daughter of Zeus and Dione. Cp. Hom. *Il.* v. 370 *Διώνης δῖ' Ἀφροδίτη*, Theocr. *Id.* xv. 106 *Κύπρι Διωναία*, Cic. *de Nat. D.* iii. 23 '(Venus) Jove nata et Diona.' So 'Dionaeae matri' Verg. *Aen.* iii. 19, 'Dionaeo sub antro' Hor. *Od.* ii. 1. 39. Hesiod, *Theog.* 195, gives the later story of her birth from the sea foam, to account for the name Aphrodite. He makes Dione the daughter of Oceanus and Tethys (*ib.* 353).

l. 1100. **τοὔνομα παρασχοῦσα.** Cp. l. 1653 n. The same phrase occurs in *Iph. Aul.* 128 *ὄνομ', οὐκ ἔργον παρέχων* Ἀχιλεύς, i. e. 'letting his name be used.'

l. 1104. Some make **δωμάτων** depend on **αἱματηρά**, like *φόνιον χροός* in l. 1089. But it is better taken after **φίλτρα**, 'love-charms affecting families,' i. e. inciting them to bloodshed.

l. 1105. Cp. *Med.* 629 *εἰ δ' ἅλις ἔλθοι Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτω*, *Iph. A.* 554 *Κύπρι κάλλιστα, . . . εἴη μοι μετρία μὲν χάρις πόθοι δ' ὅσιοι.* Here and elsewhere Euripides deprecates too free an indulgence in the joys even of wedded love.

After **εἰ ἦσθα** we should expect *ἔφυς ἄν*, but **πέφυκας** is a more direct statement of *fact*, = 'if thou wert only moderate (all would be well, for) thou art by nature most kind.' The addition of **τἄλλα** makes the irregularity of construction less apparent.

Exit Helen into the house, Menelaus remaining near the tomb for safety (l. 1086).

ll. 1107–1164. Chorus. '*Bird of mournful melody, sweet-voiced nightingale, lend me thy notes of woe, while I sing the sad fates of Helen and of Troy; since, by Aphrodite led, Paris with fatal errand returned from Lacedaemon. Many Greeks fell in the combat by sword and spear, or perished on the Euboean shore, lured by the treacherous beacon-flame. Many sufferings too hath the chieftain endured, storm-tost upon the Aegean main with his phantom bride. Who shall explore the hidden counsels of the gods or Fate's decree? Thou, Helen, art the child of Zeus; yet is thy name defamed through Hellas. Nought among mortals may certain prove, only the word of the gods standeth sure. Fondly ye deem that war assuages strife; rather it spreads thereby. This hath desolated Priam's halls and sent many souls to Hades, while Ilium's walls are flaming.*'

ll. 1107, etc. As in her own lament (ll. 168, etc.) Helen had invoked the Sirens, the Chorus now call on the nightingale to help them sing the calamities of Troy. The nightingale, from its plaintive note, was preeminently the 'bird of woe.' Cp. Hom. *Od.* xix. 518, etc., where lorn Penelope compares herself to the *ἀηδὼν . . . ἥτε θαμὰ τρωπῶσα χέει πολυηχέα φωνήν*, Aesch. *Agam.* 1141 οἷά τις ξουθὰ . . . Ἴτυν στένουσ' ἀηδών,

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Soph. *Aias* 628 *οἰκτρᾶς γόον ὄρνιθος ἀηδοῦς*, *Elect.* 1076 *ἁ πάνδυρτος ἀηδών*, Verg. *Georg.* iv. 511 'qualis populea moerens Philomela sub umbra,' etc., Ovid. *Fast.* iv. 481 'miseris loca cuncta querellis Implet, ut amissum cum gemit ales Ityn.' Cp. also Shaksp. *Two G. of V.* iv. 4, and Milton, *Comus* 234.

l. 1107. **ἐναυλείοις**, here a subst. = 'covert.' The word does not occur elsewhere.

l. 1108. **μουσεῖα καὶ θάκους** = *μούσειον ἕδραν*, the former word being here used in its proper sense. See on l. 174.

l. 1109. **ἀοιδοτάταν**, 'most musical' (Milton, *Il Pens.* 56). Cp. Theocr. *Id.* xii. 6 *ἀηδὼν συμπάντων λιγύφωνος ἀοιδοτάτη πετεηνῶν*, *Rhesus* 548 *ὑμνεῖ πολυχορδοτάτᾳ γήρυι μελοποιὸς ἀηδονὶς μέριμναν.*

l. 1111. **ξουθᾶν**, probably 'tawny,' though some interpret it of sound, = 'delicate.'

ἐλελιζομένα, 'trilling,' a common epithet of song-birds, as in *Phoen.* 1515. (See Lexicon for distinction from the other *ἐλελίζω*.) Aristophanes, *Aves* 215, has been thought to have imitated the present passage, but the *Birds* came out two or three years before the *Helena*. See Introduction, p. v.

l. 1112. **ξυνεργός**, etc. Cp. *Phoen.* 1514, where Antigone invokes the nightingale, *τίς ἄρ' ὄρνις . . . εἴσιν ἐμοῖς ἄχεσι ξυνῳδός;*

ll. 1117, etc. For corrections of corrupt passages in the following lines of this chorus see Critical Appendix.

ἔδραμε ῥόθια, like 'aequora curro' Verg. *Aen.* v. 235.

μέλεα with **λέχεα**, = 'thee an ill-starred bride.' For **αἰνόγαμος** cp. Aesch. *Agam.* 692 *Πάριν τὸν αἰνόλεκτρον.*

l. 1122. **πετρίναις ῥιπαῖσιν**, 'the whizzing hail of stones.' Cp. *λᾶος ὑπὸ ῥιπῆς* Hom. *Il.* xii. 462.

l. 1123. **ἐκπνεύσαντες**, often intrans., though *βίον* is added in l. 142. So *exspirare* with or without *animam.*

l. 1124. **ὧν** (Matthiae for *τῶν*), rare in tragedy. Cp. Aesch. *Eum.* 345 *λέσχας ἃς*, *Sept. c. Theb.* 637 *λιτῶν τῶν ὧν*, Soph. *Trach.* 525 *τὸν ὃν ἀκοίταν.*

κείραντες, 'causing them to cut.' Cp. ll. 367, 1087 for this custom in mourning.

ll. 1126, etc. Note the double accusative after **πυρσεύσας**, one of the object, the other of 'equivalent notion' with the verb, 'having lighted up Euboea with a beacon-fire.'

ἀμφιρύταν, 'sea-girt.' Cp. *ἀμφιρύτου Σαλαμῖνος* Soph. *Aias* 134.

Ἀχαιῶν goes best with **ἀνήρ**, not with **πολλούς**, 'one of the Achaeans.' For the incident see l. 767 n. Nauplius is called **μονόκωπος**, because he is said to have come from Troy in a fishing-boat, which is contrasted with the numerous fleet he contrived to destroy.

l. 1129. The promontory of Caphareus, now Capo Doro, was at the S. E. point of Euboea.

l. 1130. **Αἰγαίαις**, etc., 'the shores that front the Aegean main.' Cp. *Alc.* 595 *πόντιον Αἰγαιῶν' ἐπ' ἀκτάν*. [Musgrave refers **Αἰγαίαις** to Aegae, which he says is an island off Euboea. There was a *town* of that name, but far away on the opposite or N. W. side.]

l. 1131. **λάμψας**, transitive. Cp. *κατέλαμψας πυρσόν Elect.* 586. The passive *καταλαμπόμεναι* occurs in *Ion* 87, but in the sense of 'illuminated.' [In l. 83 of that play *λάμπει* should probably be *κάμπτει*.]

ll. 1132–3. Some words are doubtless corrupt, but the general idea seems to be that of Menelaus driven about by winds, far from Greece, near dangerous coasts, with Trojan spoils on board. For **μέλεα** probably represents some case of **Μενέλεως**, the recital of whose wanderings completes the tale of woe; and **ἀλίμενα** may (as Paley suggests) govern **στολὰς** in the sense of 'affording no harbour to' the ships, or any difficulty might be removed by reading *βαρβάρῳ στολᾷ*. Paley cites Aesch. *Suppl.* 744 for *στολή* = naval armament, or rather 'equipment,' instead of *στόλος*, though whether *βαρβάρου στολᾶς* can mean the ships containing Trojan spoils may well be questioned. Possibly however these words, as well as *μέλεα*, are corrupt.

l. 1134. Badham's correction of **γέρας** for *τέρας* is tolerably certain. Helen had indeed called herself a *τέρας* in l. 256, but in what sense was she 'a portent and yet *not a portent*,' and what antithesis is there between *τέρας* and *ἔρις*? To call her 'a prize and yet no prize' (i.e. professedly the Helen for which they were contending, though really a phantom) makes good sense, and the difference between Γ and Τ is very slight.

l. 1137. **τὸ μέσον**, i. e. the *δαίμονες*, who were regarded as 'intermediate' between gods and men. Cp. Aesch. *Prom.* 116 *θεόσυτος ἢ βρότειος ἢ κεκραμένη*.

l. 1138. **τίς φησι**, etc., 'what mortal claims, by searching to the furthest limit, to have found out.' Cp. *Job* xi. 7. Pflugk compares Thuc. i. 1 *ἐπὶ μακρότατον σκοποῦντί μοι*.

ll. 1140–43. **ὃς τὰ θεῶν**, etc., 'when he sees divine dispensations springing (i. e. suddenly changing) this way and that with unexpected reverses of fortune.'

ἀντιλόγοις = 'contradicting' expectations. Helen, as the daughter of Zeus, might have hoped for a glorious destiny; instead of which she is defamed and a byword among men.

l. 1145. Cp. l. 18, etc.

l. 1147. **κᾆτ' ἰαχήθης**, Hermann for *καὶ ἰαχὴ σή*, where *καί* would have to mean *et tamen*, which is better expressed by *κᾆτα*, lit. 'and then,' 'and after all,' i. e. 'notwithstanding.'

l. 1148. **οὐδ' ἔχω**, etc., continued from 1147, 'nor (with such an instance before me) can I tell what certainly is, whatever may pass for such among mortals.'

l. 1150. **τὸ θεῶν ἔπος**, i. e. by direct oracles, as distinguished from the prophecies of seers, which Euripides despised. See ll. 744, etc. Cp. *Elect.* 399 Λοξίου γὰρ ἔμπεδοι χρησμοί, βροτῶν δὲ μαντικὴν χαίρειν ἐῶ. (Paley.)

ll. 1151, etc. These lines are supposed to have been directed against the war party in Athens, who advocated the expedition to Sicily. If the *Helena* was written B. C. 412 (Introduction, p. v) the disaster must have been known at the time of its composition; but even in 413 the Athenians were aware that things had changed for the worse since the arrival of Gylippus in Sicily, for the desponding letter of Nicias had reached them during the previous winter (Thuc. vii. 10), and a succession of reverses ensued up to the final defeat.

l. 1151. **τὰς ἀρετάς**, 'meed of valour.' Cp. τὰς ἀρετὰς κτᾶσθαι Thuc. i. 123.

l. 1152. **κτᾶσθε**, 'seek to win.' The reading is doubtful, here and in the strophe (l. 1138). If **λόγχαισιν** be genuine, cp. δορὸς λόγχαν *Troad.* 1318.

ἀλκαίου, either 'aiding' (like ξυνοῦ δορός Soph. *Aias* 180), or 'martial,' cp. ἀλκίμου δορός *Heracl.* 815.

l. 1155. **νιν**, plural (as in *Med.* 1312 and elsewhere), referring to πόνους.

l. 1157. **λείψει**, intransitive, = *deficiet*.

l. 1158. **αἵ** and **ἔλιπον** are certainly corrupt. The former can hardly refer to ἔριδες, from ἔρις in l. 1156, and even if we read ἅ and ἔλιπεν the latter makes no sense, unless it can by any chance mean 'left desolate,' i. e. 'desolated.' See Crit. Appendix. The general idea seems to be 'which (strife or bloodshed) devastated (?) the bridechambers of Priam's land, when all might have been settled by arbitration.'

l. 1161. **Ἅιδᾳ μέλονται** = *mortui sunt*. Cp. l. 479 πυρὶ μέλουσαν δαΐῳ.

l. 1164. **Ἰλίοις** must = Ἰλιακοῖς, if any dependence could be placed upon the reading. But the line is corrupt, as appears from the strophe, l. 1150.

Enter THEOCLYMENUS from his hunting (l. 154), with attendants, hounds, and implements of the chase. He pays his customary respects at his father's tomb. ll. 1165–1300. THEOCLYMENUS. '*Hail, tomb of my sire! receive my accustomed greeting.* (To the attendants.) *Take this gear indoors.—Some Greek, I hear, has landed, in spite of my guards. I must have his life. Ha! my bird has flown; Helen is no longer at the tomb. Unbar the gates, make ready the pursuit!* (Helen advances from the palace.) *Forbear, she is here.* (To Helen.) *Why this mourning garb,*

these tears? have ill tidings reached thee?' Helen. '*I am undone! Menelaus is dead.*' Theocl. '*Did Theonoe tell thee so?*' Hel. '*Ay, and one who saw him die, he that sits yonder.*' Theocl. '*How says he that Menelaus died?*' Hel. '*Sunk beneath the waves; his vessel wrecked; this man alone escaping.*' Theocl. '*Where is the phantom sent in thy stead to Troy?*' Hel. '*It is gone, vanished into the air.*' Theocl. '*Wilt thou still keep thy station at this tomb?*' Hel. '*Why taunt me thus? my husband gone, I fly thee no longer; prepare our nuptials.*' Theocl. '*This choice, though it comes late, I must approve.*' Hel. '*Let us then be reconciled, and forget the past. Prostrate at thy feet a boon I crave.*' Theocl. '*What wilt thou of me?*' Hel. '*A tomb for my dead husband?*' Theocl. '*Wouldst thou entomb his shade?*' Hel. '*An empty tomb; so Greek rites ordain.*' Theocl. '*Choose what ground thou wilt.*' Hel. '*Not thus do we bury lost mariners; at sea must the rites be performed.*' Theocl. '*What shall I supply thee for the dead?*' Hel. '*I know not; the occasion is strange to me.*' Theocl. (to the stranger). '*Thou bringest glad news to me, say what thou needest.*' Menelaus. '*Victims for sacrifice, an empty couch, arms, and the earth's best produce.*' Theocl. '*These thou shalt have; but how give you them to the waves?*' Men. '*A ship with rowers must be ready, to convey the offerings far out to sea.*' Theocl. '*This shall be at thy service. Must* she *go with thee?*' Men. '*Piety demands this duty of a wife.*' Theocl. '*Then let her go. Enter now and choose the offerings, thou shalt have food and raiment; and thou, Helen, grieve not at ills past curing.*' Men. '*'Tis for thee, lady, to love the husband thou hast found, forgetting him who is gone. So, if I return to Hellas, will I make thy reproach to cease among men.*' Hel. '*This I promise, be thou my witness. Go, refresh thyself indoors, my kindness shall not fail toward thee.*'

l. 1166. **ἕνεκ' ἐμῆς προσρήσεως**, i.e. 'that I might always address thee thus,' as explained in the next two lines.

l. 1171. Theoclymenus blames himself for laxity of discipline towards his guards, so that they have become careless.

ll. 1173, 4. There is no contradiction between **φανερόν** and **λεληθέναι**. He means that Menelaus must have landed in full view of the scouts, and yet escaped their notice.

l. 1177. Here the king, noticing the absence of Helen from her usual place at the tomb, exclaims, 'Holloa! (how is this?) I find all my plans upset (**διαπεπραγμένα**).'

l. 1182. **πόνου γ' ἕκατι**, 'for any pains of mine.' Cp. *πλούτου οὕνεκα* l. 1254.

l. 1184. **οὓς**, said generally, though referring to one particular person, 'the object of our search.' So *ἄλλους τίκτοντας* for τίκτουσαν Med. 314. Helen now appears at the palace door in mourning dress.

l. 1187. **ἀμείψασα**, 'taken in exchange,' but usually middle in this sense. Cp. l. 1088 n.

l. 1188. **ἀπέθρισας**, syncopated for *ἀπεθέρισας*. Cp. *Orest.* 128 *ὡς ἀπέθρισεν τρίχας*.

l. 1189. **χλωροῖς**, acc. to Hermann 'fresh-springing,' 'copious' (*Med.* 922), like Homer's *θαλερὸν δάκρυ*. But as *χλωρός* seems to be generally (if not always) used with reference to colour, especially of a pale or delicate hue, it may be better to construe it here '*pale* tears,' or (like *χλωρὸν δέος*) in reference to the effect of weeping upon the complexion.

l. 1191. **φάτιν οἴκοθεν** probably refers to the 'warning voice' (*φήμη*) mentioned in l. 820. This is confirmed by l. 1198. It can hardly mean 'news from home,' for Theoclymenus is not supposed to know that Helen has met a Greek stranger.

l. 1195. **ἐν τῷ** (=*τίνι*) **συμφορᾶς**, like *πῶς εὐμενείας* l. 313, and phrases such as *εὖ ἔχειν χρημάτων*, *ποῦ τῆς τύχης*; etc., 'in what situation are you?' Cp. Soph. *Oed. Col.* 1510 *ἐν τῷ δὲ κεῖσαι τοῦ μόρου τεκμηρίῳ*;

l. 1197. **τὰ δ' εὐτυχῶ**, because the impediment to his marriage would thus be removed. Hermann thinks a line has been lost after this one, since otherwise the reply should have been *πῶς* **δ'** *οἶσθα*; and also on account of the interruption of the *monostich* dialogue. Clark suspects l. 1197 to be an interpolation; certainly it is not wanted, nor is it easy to see what Helen could have added to her plain announcement of Menelaus' death to elicit the enquiry **πῶς οἶσθα**;

l. 1201. **μόλοι γάρ**, etc. These words can only mean, 'may he come as I wish him to come,' i.e. in the person of my husband, as was the fact, though Theoclymenus did not know it. He of course would not understand the expression, which is perhaps an 'aside;' at least he takes no notice of it in his reply. Similar ambiguities of language occur in l. 1205, and at intervals of every ten lines till l. 1225. Such lines are not spoken strictly in character, but were intended solely to divert the audience, who are supposed to be in the secret.

l. 1204. **Ἄπολλον**, an exclamation of surprise, Apollo (like Heracles) being an averter of bad omens, consequent upon anything sudden and strange (Pflugk). Hence the epithets *ἀποτρόπαιος* and *ἀλεξίκακος*. Euripides makes his barbarians talk as Greeks would do. Cp. ll. 1210, 1258, where Theoclymenus speaks of his own people as 'barbarians.' So in *Iph. T.* 1174 Thoas exclaims, **Ἄπολλον**, *οὐδ' ἐν* **βαρβάροις** *τόδ' ἤλπισ' ἄν*.

For the senses of **πρέπειν** see notes on *Alc.* 512, 1050.

l. 1206. **κατέσχε γῆν**, *appulit ad terram*, the regular nautical sense of *κατέχειν*, opp. to *ἀνάγεσθαι*.

l. 1209. **οἰκτρότατα**, adverb, restored by Hermann for *οἰκτρότατον*, which should rather have been the dative, referring to **θανάτῳ**. Besides the natural horror of a death by drowning, the Greeks regarded any mode of suffocation as specially disastrous. See note on l. 299.

l. 1210. **πελάγεσιν**, the local dative, where we might expect the genitive after **ποῦ**.

l. 1212. **καὶ πῶς**. See on *καὶ τίς* l. 583.

l. 1214. **ἔκβολα**, here 'timbers' of the wreck, not as in l. 422. The sentence is condensed for 'where left he the wreck, that he is now here?'

l. 1215. Helen evades an awkward question, and stops further enquiry by an allusion to the fate of her lost lord. 'Perish the ship, but perish not Menelaus,' or as she would have Theoclymenus understand it, 'would he had not perished' (*μὴ ὤφελεν ὀλέσθαι*). The king, barbarian like, cuts short her lament, by the remark *ὄλωλ' ἐκεῖνος*, 'there's an end of *him*,' and proceeds with his inquiry about the supposed messenger.

l. 1218. **κακόν**, a rather coarse expression, 'mischief' = 'mischievous woman.' So *malum* in Plautus and Terence, for *mala femina*.

l. 1222. **ἔλιπεν**, sc. *ὁ ἀνήρ*, referring back to l. 1216, the intervening lines being a digression.

κρύπτει, the descriptive or 'historic' present serves for vividness of effect, especially when joined to an aorist, as *ἔλιπεν* here. Cp. *Phoen.* 31 *μαστοῖς ὑφεῖτο καὶ πόσιν πείθει τεκεῖν*. So *τίκτει ποτε* for *ἔτεκε* *Bacch.* 2.

l. 1225. This is a suspected line; for proposed emendations see Crit. Appendix. As it stands, it is a quibble, and not a very good one, since it makes sense only from Helen's point of view. She says, 'he is dear to me, *whoever he is*, being present here.' But this, if understood at all by Theoclymenus, goes near to letting out the secret, since **ὅς ποτ' ἐστίν** must mean 'whether he be a messenger or *some one else*,' i. e. in fact Menelaus himself. The king's reply shows that his suspicions really were roused, for **ὀρθῶς δακρύεται** means 'are you sure that your grief is genuine?' [Musgrave would construe **ἐνθάδ' ὤν**, 'being in the state he is,' i. e. dead; but Theoclymenus could not have been expected to understand it thus, and the difficulty about *ὅς ποτ' ἐστίν* remains. Heath suggests that Helen laid her hand upon her heart at the word *ἐνθάδε*, 'he is *here*.' This is of course a mere conjecture, but it is true that difficulties might sometimes be removed, if we had the stage directions to guide us. Cp. l. 445 n.]

l. 1227. **ἐν εὐμαρεῖ** occurs also in *Iph. A.* 969 *ἐν εὐμαρεῖ τὸ δρᾶν τε καὶ μὴ δρᾶν καλῶς*. So *ἐν ταχεῖ*, *ἐν ἀσφαλεῖ*, etc.

λαθεῖν, a tolerably certain correction of Hermann for **θανεῖν**, 'an easy task it were forsooth (**γοῦν** ironical) to deceive your sister!' This

Helen could certainly not have done, and the remark reassures Theoclymenus, who did not know that Theonoe had been gained over.

l. 1229. **κερτομεῖς**, 'mock me.' See on l. 619. It was heartless to remind her of a precaution which her husband's (assumed) death had now made unnecessary.

l. 1231. **ἀλλ' οὐκέτι**, sc. *φεύξομαί σε*. But see Crit. Appendix.

ἄρχε, 'begin,' though this is more usually the sense of *ἄρχεσθαι* in Attic Greek. We have however *κακῶν ἄρξασαν* in l. 426. Some translate it 'control' or 'direct.'

l. 1233. **οἶσθ' οὖν**, etc. See note on l. 315.

l. 1234. **ἐπὶ τῷ;** 'in what terms?' Cp. l. 838. The anapaest in the first foot is freely employed by Euripides, but never by Aeschylus or Sophocles, except when the foot consists of a single word. See *Alc.* 375 n.

l. 1235. Klotz compares the pretended reconciliation of Medea and Jason, *Med.* 895, etc. It will be observed that Helen does not immediately name the favour which Theoclymenus had encouraged her to ask, but makes sure of her ground first, and then throws herself at his feet (l. 1237).

l. 1236. **μεθίημι**. The ι is generally long, but possibly the -ίη- coalesce in one syllable. [Badham, following Cobet, thinks Euripides wrote *μεθῆκα*, afterwards altered by one who misunderstood the force of the aorist. But there is no evidence of this.]

νεῖκος τὸ σόν, probably 'my quarrel with you,' *σόν* being objective. Cp. *πένθος τὸ σόν Alc.* 336n. Paley inclines to render it 'your jealousy of me,' in which case *μεθίημι* must mean 'I forgive,' instead of 'I give up.'

l. 1238. **ὠρέχθης ἐμοῦ**, 'reach your hand towards me.' Cp. Hom. *Il.* vi. 466 *οὗ παιδὸς ὀρέξατο*, also l. 546 *supra*.

l. 1241. For **ὃς ἂν** Hermann reads *ὃς ἐν*, etc. The former means 'whoever may have died,' the latter, 'that man who,' i. e. 'when a man has died.' But the practical difference is too slight to justify alteration. See note on *ὅτου ἀγνίσῃ τρίχα Alc.* 76.

l. 1242. **Πελοπίδαι** (ll. 1264, 1429). The royal family of Sparta, who claimed descent from Pelops. Bothe notes the 'irony' of Euripides in making Theoclymenus speak of them as **σοφοί**, since this very quality is so soon to be turned against him by Menelaus. [We have a notable example of such 'irony' in the *Bacchae*, ll. 910, etc., where Dionysus lures Pentheus to destruction by phrases of doubtful import, misunderstood in every instance by his unsuspecting victim.]

l. 1243. **κενοῖσι θάπτειν**, etc., seems at first sight a strange expression, the corpse being absent; but *θάπτειν* is not merely to 'bury,' but to 'perform funeral rites;' of which the 'robes,' etc. (*κόσμος* l. 1062), would form a necessary part.

l. 1246. **πῶς δαί;** (also *τί δαί;*) a familiar phrase, common in Aristophanes and in conversations, e.g. in Plato's dialogues, but less so in tragedy. Cp. *Ion* 278, *Elect.* 244, 1116. *Δαί* is a broader form of *δή*, = 'how *then*?' expressing surprise.

λέλειμμαι. Cp. *Orest.* 1085 *λέλειψαι τῶν ἐμῶν βουλευμάτων.* The metaphor is from being 'left behind' in a race, hence 'to lack' knowledge or experience.

l. 1247. **ἐξορμίζομεν**, lit. 'unmoor' the ship with the offerings in it, and take them out to sea (*εἰς πόντον*). Paley renders it 'send out to sea *and moor them there*,' but the distance from land indicated in l. 1269 is against this rendering. But see Crit. Appendix.

l. 1248. **σοι**, dat. of recipient, 'what am I to give you?' **τῷ τεθνηκότι**, 'for the dead man's service,' *dat. commodi.*

l. 1249. **ἔγωγε**, Hermann's reading; see Crit. Appendix.

ἄπειρος, etc., means that she has never before had such a misfortune, and therefore is not quite *au fait* as to the prescribed rites. Hence Theoclymenus is forced to apply to Menelaus for further instructions.

l. 1253. **ὡς . . . οὐσίας**, etc., like *πῶς εὐμενείας* l. 313, 'each according to his means.'

l. 1254. **πλούτου οὕνεκα**, see on l. 1182.

ταύτης χάριν, 'for her sake,' sc. *ὡς ἐμοῦ δώσοντος* (Pflugk).

l. 1255. Blood offerings preceded the other rites, and were called *προσφάγματα.* See on *Alc.* 845, 851.

l. 1258. The Persian custom of sacrificing horses to the sun-god is mentioned by Xenophon, *Cyrop.* viii. 3. 12, also by Ovid, *Fasti* i. 385. Herodotus describes the same practice among the Scythian Massagetae, i. 216. Cp. l. 1567.

l. 1259. **δυσγενὲς μηδέν**, 'nothing mean,' i.e. unworthy of a prince to bestow. Some understand it of the animals, which should be of the best breed, and perfect (*integra*) for sacrifice. In any case the object is to get the best of everything for the intended voyage.

l. 1261. Thucydides, ii. 34, describes the Athenian custom of carrying empty biers or litters to represent absent bodies at funerals—*μία δὲ κλίνη κενὴ φέρεται ἐστρωμένη τῶν ἀφανῶν, οἳ ἂν μὴ εὑρεθῶσιν ἐς ἀναίρεσιν* (Pflugk).

l. 1264. **τάδε . . . ἃ** are correlatives. The meaning is 'what we propose to give shall be worthy,' etc. [R. E.] So *ὅς* follows *ὅδε ἀνήρ* in l. 544.

l. 1268. **πόσον**, etc., lit. 'what distance from land separates (i.e. is to separate) the ship?' Perhaps, as Paley observes, we should read *ἀπείργειν*, sc. *δεῖ*, from preceding line; but the use of the present for future, when speaking of anything ordained or prescribed, is not uncommon.

For **δόρυ**, 'timber' = 'ship,' cp. ll. 1568, 1611, Aesch. Persae 412

ἴθυνεν δόρυ, Soph. *Phil.* 721 ποντοπόρῳ δούρατι. So *trabs* in Latin, as 'trabe Cypria' Hor. *Od.* i. 1. 13.

l. 1269. **ῥόθια**, properly (with *ῥόθος*) a word expressing the noise of dashing waves, hence the 'foam' made by the action of oars and keel. Cp. l. 1452.

l. 1271. For **λύματα** Hermann reads *θύματα*, but needlessly, since the offerings, when thrown away, became *λύματα* (*purgamenta*), i. e. means of cleansing away the pollution supposed to attach to the dead. The idea pervading these rites was that the pollution was transferred from the persons purified to the victims and other offerings; hence it was important to get rid of these by throwing them away. But the alleged necessity of getting so far out at sea for this purpose was probably invented by Menelaus to suit the occasion, for from the parallel passage of Homer, *Il.* i. 314 οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἔβαλλον, it appears that the rites might be performed even from the shore.

l. 1272. **ταχύπορος**, predicative after **γενήσεται**, 'will swiftly traverse the distance.' The Phoenicians were celebrated as *ναυσίκλυτοι* (Hom. *Od.* xv. 415); hence **Φοίνισσα** represents the best ship of its kind. Cp. ll. 1451, 1623.

l. 1273. **τε** for *γε* (Reiske) seems required by the sense, *τε* having its proper force of 'and moreover.' Of course, as throughout this dialogue, there is a *double entente* in the words **Μενέλεῳ πρὸς χάριν.**

l. 1274. **δρῶν ἀρκεῖς** = *ἀρκεῖ σε δρᾶν*, the Greeks preferring the personal to the impersonal form, as in *δοκῶ, φαίνομαι*, etc. with *ποιῶν* instead of *δοκεῖ, φαίνεται*, etc., *ἐμὲ ποιεῖν*. Cp. Soph. *Aias* 76 ἔνδον ἀρκείτω μένων with *ib.* 80 ἐμοὶ μὲν ἀρκεῖ τοῦτον ἐν δόμοις μένειν.

l. 1277. **ἐν εὐσεβεῖ** = *εὐσεβές*, lit. 'in (the sphere of) piety.' Cp. *ἐν εὐμαρεῖ* l. 1227.

l. 1278. **ἴτω**, 'let her go,' better than taking it as = *οὕτω γενέσθω* (waiving any further objections), though this is sometimes the force of *ἴτω*, as in *Med.* 798.

πρὸς ἡμῶν, 'our duty' or 'interest.'

l. 1279. **ἐξελοῦ**, 'choose out,' is Badham's correction for *ἐξελῶ*, a doubtful Attic form of the future. Hermann reads *ἐξέλω* (2 aor. subj.), 'let me take,' but this use is rare in the first person, unless preceded by *φέρε ἄγε*, or some other verb in the imperative.

l. 1280. **καὶ σέ**, 'yourself too,' the *σέ*, though elided, being emphatic, as is shown by the accent not being thrown back upon *καί*.

l. 1285. **ἐπὶ τοῖς ἀνηνύτοις**, 'in a hopeless case,' Menelaus being dead and gone.

l. 1286. **τρύχου** is doubtful, whether it be the mid. imp. of *τρύχω*, or the act. imp. of *τρυχόω*, a rare verb, though Thucydides has *ἐκτρυχόω*.

Hermann admits that the former is possible, even with σαυτήν following; but since two copies read τρύχουσα, he prefers retaining this, marking the omission of one line after l. 1285.

l. 1288. **σὸν ἔργον**, i. e. to obey the king and go (l. 1278). Of course **τὸν μηκέτ' ὄντα** is really Theoclymenus, though *he* would understand it to mean Menelaus.

l. 1292. **ψόγου**, 'ill repute.' Cp. ll. 270, 287.

l. 1295. **σὺ δ' αὐτός**, addressed to Menelaus ostensibly in the character of messenger; **πόσις** being, as before, ambiguous.

l. 1297. **οὐκ ἐς ἀμβολάς**, *sine mora*, also in *Heracl.* 270. Cp. Thuc. vii. 15 μὴ ἐς ἀναβολὰς πράσσετε, and see note on l. 904.

l. 1300. **ἡμῶν τυγχάνων**, etc., i. e. if you get from me the treatment your services deserve.

ll. 1301–1368. Chorus. '*Once the mountain Mother of the gods rushed in quest of her daughter over flood and fell; and round her car the Bacchic cymbals clanged, as with Artemis and Pallas she sped forth to seek the ravished maid. At last, resting from her toils, in anguish of soul, she forbade the earth to yield her fruits and the streams to spring; hence sustenance failed for man and beast, and the altars were bare of victims. Then Zeus bade the Graces go with the Muses joined, and soothe by tuneful strains the Mother's ire. And Cybele from Cypris' hand taking the timbrel and the pipe, pleased with the sound, forgot her woe.* Her *vengeance, my child, for rites neglected hast thou moved. Awful are the powers divine; mighty the thyrsus with ivy twined, the fawnskin, the whirling drums and the streaming hair; when all night long beneath the moon the revel rages.*'

This chorus appears to have little to do with the subject of the play; various attempts have been made to establish some sort of connexion, but without success. The only one worth mentioning is that of Musgrave, who supposes (chiefly from a notice in Pausanias) that the worship of Cybele had been established at Athens about this time, and that Euripides introduced the story of her adventures to please the popular fancy. There is a seeming allusion in the partially corrupt passage, ll. 1353, etc., to some neglect of the worship of the goddess on Helen's part; but, as Hermann observes, it is too slight and cursory to serve as a subject for the entire ode, which is really little more than an interlude between what we should call two successive 'acts' of the play. The partial separation of the Chorus from the main action is a feature in some of the later plays of Euripides, and it has been thought that this ode is interpolated, with a slight change in the concluding portion, from another tragedy. See on l. 1353, etc. It will be noticed that the two Earth goddesses, Cybele and Demeter, are confounded throughout; the similarity in their rites made such confusion natural. Thus the

Phrygian Cybele was identified with the Cretan Rhea, wife of Cronos, and either goddess was worshipped as Tellus by the Romans.

l. 1301. For the fem. form **δρομάδι** with the neuter **κώλῳ** cp. *μανιάσιν λυσσήμασιν Orest.* 270, also 'victricia arma' Verg. *Aen.* iii. 54.

l. 1307. **ἀρρήτου**, in reference to the secret rites, or mysteries, of Demeter and Persephone,—'hinc fida silentia sacris' Verg. *Aen.* iii. 112.

l. 1308. **κρόταλα**, 'castanets' of bronze; cp. *Cycl.* 205 *κρόταλα χαλκοῦ τυμπάνων τ' ἀράγματα.* The epithet **Βρόμια** (l. 1364) points to the association of the rites of Bacchus with those of Cybele and Demeter, as in *Bacch.* 59, where Dionysus calls these instruments *Ῥέας τε μητρὸς ἐμά τ' εὑρήματα.* *Βρόμιος* (from *βρόμος*) 'is a name descriptive of Dionysus as the god of boisterous merriment' (Sandys on *Bacchae*, 84).

l. 1311. **θεᾷ**, with *μέτα* l. 1314. Hermann corrected *θεά* to *θεᾷ*, and omitted *δέ* after *κοῦραι*, making *κοῦραι* the subject of the whole sentence, i. e. 'with the goddess, having yoked, etc. [went forth] the maidens,' etc. Either a verb is lost from the omitted line after l. 1316, or *ἐσύθησαν* must be supplied from *ἐσύθη* above.

θηρῶν ζυγίους σατίνας = 'beasts yoked to her car,' *currus ferarum jugales.* For the lions of Cybele cp. Verg. *Aen.* iii. 113 'et juncti currum dominae subiere leones.' *Σατίνη* is probably an oriental word, = *ἅμαξα.* It occurs in the Homeric *Hymn to Aphrodite* 13.

l. 1314. **ἀελλόποδες**, 'storm-footed.' So in *Bacch.* 873 *ὠκυδρόμοις ἀέλλαις* is used of the running fawn.

l. 1315. Artemis and Pallas were commonly represented as com panions of Persephone at the time when Pluto carried her off. See *Hymn to Demeter* 425, Ovid, *Met.* v. 375.

The lost line must have contained a subject for **ἔκραινε** and a substantive to go with **οὐρανίων**. Dindorf and Hermann supply **Ζεύς** and *ἑδράνων* respectively. (See Crit. Appendix.) The meaning then is that, notwithstanding the combined efforts of the three goddesses, Zeus 'determined a different issue,' viz. that Proserpine should not be recovered.

l. 1320. **ἔπαυσε** = *ἐπαύσατο*, as in *Hec.* 917 *μολπᾶν καὶ θυσιᾶν καταπαύσας.* Cp. *ῥίπτει* l. 1325. The imper. *παῦε* is often intransitive.

l. 1321. The part. **ματεύουσα** is best taken with *ἔπαυσε*, as exegetical of *πόνων*, 'ceased from her toilsome wanderings, ceased exploring the crafty rape of her daughter, that baffled her search.' Paley cites *Med.* 420 *Μοῦσαι . . . λήξουσ' ἀοιδᾶν, τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.*

l. 1323. The **δέ** is not a connecting particle, but marks the apodosis to *ὅτε ἔπαυσε*, 'when she ceased, etc. *then* she crossed the heights.' Jelf, *Gr. Gram.* § 771, Obs. 2, gives several instances of this use of **δέ**, e. g. Hom. *Il.* xxi. 53 *τὸν δ' ὡς οὖν ἐνόησε . . . ὀχθήσας* δ' *ἄρα εἶπε.*

l. 1324. Cp. *Elect.* 445 *Ὄσσας ἱερὰς νάπας, Νυμφαίας σκοπιάς.*

l. 1325. **ῥίπτει**, sc. ἑαυτήν. See note on *Alc.* 897, and the reference there given to Milton's *L'Allegro* 113.

πένθει, cp. l. 1337. Hence Demeter was known as Ἀχαία, 'Lady of Sorrow' (ἄχος), whom, according to the received interpretation of Ar. *Ach.* 709, it was thought dangerous to meet during her frenzy.

l. 1327. **ἄχλοα**, taken by Matthiae as proleptic, 'ita ut ἄχλοα essent.' But it surely means that the ground was naturally 'herbless,' and that Demeter failed to 'fructify' it, by withholding her usual blessing.

ἀρότοις, either 'in the plough-lands' (*Alc.* 591) or 'with crops,' i. e. by causing them to grow.

l. 1331. **ἑλίκων**, 'tendrils,' especially of the vine, which were used as green food for cattle.

l. 1332. For **πόλεων**, 'cities,' Hermann and others read πολέων, 'of *many* (flocks).' But the former best expresses the sequence of disasters, viz. that the mortality among the cattle caused the supply of victims to fail in the towns.

l. 1334. **ἄφλεκτοι**, because there were no cakes to burn, not from any neglect on the part of worshippers, like ἀθύτων πελάνων *Hipp.* 147.

πέλανοι were made of meal with other ingredients, often cheese. See *Alc.* 851 n., and cp. Ar. *Plut.* 660 βωμῷ πόπανα καὶ προθύματα . . . . πέλανος.

l. 1336. **ἐκβάλλειν**, intrans. 'from springing.'

ll. 1338, etc. Cp. the Homeric *Hymn to Demeter*, 305, etc. :—

> αἰνότατον δ' ἐνιαυτὸν ἐπὶ χθόνα πουλυβότειραν
> ποίησ' ἀνθρώποις καὶ κύντατον, οὐδέ τι γαῖα
> σπέρμ' ἀνίει· κρύπτεν γὰρ ἐϋστέφανος Δημήτηρ.
> καί νυ κὲ πάμπαν ὄλεσσε γένος μερόπων ἀνθρώπων,
> λιμοῦ ὑπ' ἀργαλέης, γεράων τ' ἐρικυδέα τιμὴν
> καὶ θυσιῶν ἤμερσεν Ὀλύμπια δώματ' ἔχοντας,
> εἰ μὴ Ζεὺς ἐνόησεν ἑῷ τ' ἐφράσσατο θυμῷ.

l. 1344. **ἁλᾶν**, the Doric gen. pl., 'in her wanderings,' to be taken after **τὰν περὶ παρθένῳ λύπαν**, with **Δηοῖ** as the *dat. commodi* after **ἐξαλλάξατε**. The old reading continued the address of Zeus to the Muses as far as βυρσοτενῆ (with λάβετε for ἔλαβε), making Κύπρις the subject of γέλασεν (l. 1349). But with the present text (Hermann's) all is clear, viz. that Cypris, the original cause of the calamity, first took the cymbals in hand, and that Demeter (Cybele), 'pleased at the sound,' received them from her, to the assuaging of her grief.

l. 1346. **χθονίαν**, 'rumbling,' like the noise of an earthquake. Musgrave quotes a fragment of Aeschylus in Strabo, τυπάνου δ' ἠχὼ ὥσθ' ὑπογείου βροντῆς φέρεται. [Vergil, *Georg.* iv. 64, and Ovid, *Fast.* iv. 183, describe the sound less grandiloquently as a *tinnitus*—'tinnitusque cie et Matris quate cymbala circum,' and 'aeraque tinnitus aere repulsa dabunt.']

l. 1347. The form τύπανον occurs in *Bacch.* 59, corrected from τύμπανον. So Catullus, lxiii. 10, has *leve typanum*. It was a sort of tambourine having one side covered with hide; hence **βυρσοτενῆ** here, and βυρσότονον κύκλωμα *Bacch.* 124; also 'tympana *tenta*' Lucr. ii. 619.

l. 1351. Cp. Ar. *Nub.* 312 μοῦσα βαρύβρομος αὐλῶν. The term αὐλός was applied to instruments of various pitch; here the epithet **βαρύβρομος** points to the Phrygian αὐλός, which had lower tones than the Lydian, and produced a grave and solemn effect.

ll. 1353–4. The readings **ὃν** for ὧν, **σ' οὐδέ** for οὔτε, and the insertion of **σοῖς**, are due to Hermann; but the passage is most likely corrupt. The present text will mean, 'thou didst fire (with love) in thy chambers one whom by law divine thou oughtest not,' etc.; that is, Helen had incurred Cybele's anger by inflaming Paris, who was her votary, with passion, and moreover had neglected to appease her by sacrifice. Thus we get some sort of connexion with what has been said about the Great Goddess, whose history forms the main subject of this ode. The original passage (see introductory note to this chorus) is supposed to have contained an address to Cypris, who had inspired Hades with love, and caused him to carry off Persephone; a subsequent alteration being made to suit the case of Helen and Paris. (Herm. on l. 1301.) So in *Hipp.* 141, etc. Phaedra's malady is ascribed to her neglect of Dictynna or some other deity. There seems to be no extant authority for the use of πυροῦν in the sense of 'inflame *with love*,' but such a use is by no means impossible. So *succendere* occurs, Propert. i. 2. 15, without the addition of *amore*. See the lines cited in note on l. 1465. [If the reading ὧν be retained, we may translate, 'thou didst kindle in sacrifice (offer) of such things as were unlawful,' unauthorised rites being, according to ancient belief, as dangerous as positive neglect of a deity.]

ll. 1358, etc. These lines point the 'moral' of the story, viz. that the neglect of the rites of Cybele and Bacchus (see on l. 1308) brings certain punishment upon the transgressor.

δύναται στολίδες, the so-called *schema Pindaricum*, usually with εἶναι and γίγνεσθαι, as ἦν δ' ἀμφίπλεκτοι κλίμακες Soph. *Trach.* 520. But in *Bacch.* 1350 we have δέδοκται τλήμονες φυγαί, where Mr. Sandys gives an instance from Plato's *Theaetetus*, with the verb προσίσταται. Στολίδες are the folds of the fawnskin (νεβρίς) worn by the Bacchanals, generally over one shoulder. Cp. στικτῶν νεβρίδων *Bacch.* 111, ποικίλαισι νεβρίσι *ib.* 835. The mode of wearing it is abundantly illustrated in the woodcuts to Mr. Sandys' edition of that play.

l. 1361. The **νάρθηξ** (*ferula*) was the stem of the giant fennel, here perhaps, as elsewhere, distinct from the *thyrsus*, which was a light wand or pole, tufted, like the νάρθηξ, with ivy leaves, but ending in a

sharp point topped with a fir-cone. Hence **στεφθεῖσα εἰς νάρθηκας** means 'hung in tufts from the ferule' (Paley). Cp. *Bacch.* 113, 704.

l. 1362. The **ῥόμβος** was probably a flat fish-shaped piece of wood, whirled round in the air by a thong attached. A similar instrument, called the *turndun* is used by the Australian natives in their magical rites. The *ῥόμβος* is distinguished from the *τύμπανον* in a passage of the *Semele* of Dionysius (quoted in Athenaeus xiv. 38), which speaks of certain votaries of Cybele making a noise *τυπάνοισι καὶ ῥόμβοισι καὶ χαλκοτύπων βόμβοις κυμβάλων.*

l. 1364. **βακχεύουσα ἔθειρα** = 'the hair wildly streaming in Bacchic revelry.' This and the next line are illustrated in *Bacch.* 862 *ἆρ' ἐν παννυχίοις χοροῖς θήσω ποτὲ λευκὸν πόδ' ἀναβακχεύουσα, δερὰν ἐς αἰθέρα δροσέραν ῥίπτουσα*: where Mr. Sandys quotes from Seneca, *Troades*, 'cervice fusam dissipans jacta comam.'

For **Βρομίῳ** see note on l. 1308.

ll. 1366–8. These three lines in the MS. are hopelessly corrupt (see Crit. Appendix). The reading in the text, which is Hermann's, 'when the moon plays upon them with her eyes (light),' is hardly satisfactory, but gives something of the probable sense of the passage. It appears from *Troades* 1076 that the orgies of Cybele were held monthly at the full moon. Cp. *Alc.* 450 (of the Carneian festival of Apollo) *ἀειρομένας παννύχου σελάνας.* If anything be genuine in the last line, **μορφᾷ μόνον ηὔχεις**, it would seem to refer to Helen's overweening confidence in her personal charms, which led her to defy the goddess (l. 1353).

Enter Helen from the palace, announcing to the Chorus her successful interview with Theonoe. ll. 1369–1450. Helen. '*All goes well within. Theonoe has not betrayed us, and Menelaus, refreshed by the bath and change of raiment, stands armed with spear and shield. But Theoclymenus comes; we must be silent.*' (Enter Theoclymenus, at the head of a long train of attendants bearing the funeral offerings.) Theoclymenus. '*Advance with the offerings in order due. Thou, Helen, be advised by me; stay here, lest distracted by grief thou cast thyself into the sea, for thou lamentest overmuch.*' Hel. '*My first husband's memory I needs must honour, but what could my death now avail him? Let me go then, and may the gods give thee thy reward! In me thou shalt have a wife such as thou deservest. But provide us a ship, and so complete thy favours.*' Theocl. '*Prepare a swift Sidonian bark, with crew complete.*' Hel. '*Shall he, the stranger, command it?*' Theocl. '*Yes, him my sailors must obey.*' Hel. '*A blessing on thee! thou shalt find me grateful.*' Theocl. '*Give me thy love; I will be good to thee, as Menelaus was.*' Hel. '*To love my friends I have not yet to learn.*' Theocl. '*Must I aid the enterprise in person?*' Hel. '*Nay, be not a servant to thy servants.*' Theocl. 'Well, I meddle not with

Greek rites; my house is pure. Go, prepare the nuptials; and thou, stranger, when thou hast performed the obsequies, return, and with me celebrate our bridal.' (Exit THEOCLYMENUS.) MENELAUS. '*O Zeus, regard us with thy favour and grant thine aid! Of toils we have had enough; henceforth be our state more prosperous!*'

l. 1371. **ἱστορουμένη**, better taken passively, 'when questioned,' than as the middle, equivalent to *ἱστοροῦσα*, 'ascertaining.' This latter sense is apparently confined to the active voice. Moreover *ἱστορεῖν* is to learn by investigation or inquiry, whereas Theonoe's knowledge was intuitive.

ll. 1372–3. **ἐν χθονί**, with **εἰσορᾶν** = 'is no more alive nor sees,' etc.

ἐμὴν χάριν, with **οὔ φησι**, 'to please me.' Cp. *ταύτης χάριν* l. 1254, *Med.* 1155.

l. 1374. **ἥρπασεν τεύχη**, Badham's emendation for the MS. reading *δῆτ' ἀνήρπασ' ἐν τύχῃ*. **κάλλιστα** must be an adverb, 'most fortunately,' and **ἐν τύχῃ** was probably a gloss to explain this. The sense appears to be, 'it was fortunate that Menelaus got hold of these arms, which he has now put on, with the professed intention (*ἔμελλεν*) of throwing them into the sea as an offering' (l. 1263). Hermann thinks a line has been lost, and understands *κάλλιστα* to mean 'the finest armour' he could procure. [Nauck reads *δὴ τάδ' ἥρπασ' ἐν τύχῃ*, which would require *ὅπλα* to be supplied from the next line, unless *τάδ' ἥρπασε* could mean 'he seized the present opportunity.']

l. 1376. **πόρπακι**, here perhaps a thong in the centre of the large shield through which the arm passed. This was usually a metal ring called *κρίκος*, and superseded the earlier *κανών* or cross-rod, which stretched from rim to rim of the shield and was itself an improvement upon the old inconvenient *τελαμών* or shoulder-belt, mentioned in Hom. *Il.* xiv. 404. This latter, according to Herodotus i. 171, was superseded by the *ὄχανον*, a Carian invention, consisting of cross-bars fixed in the centre of the shield to steady the arm; but he omits all mention of the *κανών*, and some suppose that the *ὄχανον* was the latest improvement of all, succeeding the *κρίκος* or *πόρπαξ*. Though the latter word seems to have been used here and elsewhere (cp. Soph. *Aias* 576) for the *arm*-strap, it appears that *πόρπακες* were properly leathern loops fixed at intervals round the inner rim of the shield, to be grasped by the *hand* after the arm was inserted into the *κρίκος* or *ὄχανον*. These (or the *ὄχανον*) were taken off in time of peace; hence in Aristophanes, *Eq.* 849, Cleon is charged with having hung up shields 'with their handles on,' which would enable them to be used in case of any sudden revolution.

l. 1379. **προὔργου**, 'opportunely' = *κάλλιστα* l. 1374.

ἐς ἀλκήν. Cp. l. 980, also l. 42 n.

ἠσκήσατο. Cp. *Ion* 316 *εὖ γὰρ ἤσκησαι πέπλοις*, *Alc.* 161 *εὐπρεπῶς ἠσκήσατο*.

l. 1383. The antecedent to ἅ (in ἁγώ) is the object of ἀμείψας with πέπλους in apposition, 'having substituted *as* garments *what* I dressed him out in' (Paley). But there is some awkwardness in the construction of καὶ ἔδωκα following, since the *καί* would naturally connect *ἔδωκα*, as part of the relative clause, with ἐξήσκησα; whereas the sense should be 'I dressed him *after* I had washed him,' as if *καὶ ἔδωκα* were equivalent to *δοῦσα*.

l. 1384. χρόνια = *sera*, 'after so long a time' of uncleanliness. Cp. *χρόνιος ἐλθών* l. 566.

ll. 1387–8. σέ, addressed to the Chorus,—'you we claim as our friends and (bid you) control your tongues.' (Paley). With εὔνουν sc. *εἶναι*.

προσποιεῖσθαι, 'to win over,' does not occur elsewhere in tragedy, but is common in prose writers.

l. 1389. So in *Iph. T.* 1067 Iphigenia promises the Chorus to take them home with her to Greece, if they will aid her enterprise.

l. 1390. χωρεῖτ' ἐφεξῆς, said to a long file of retainers, marching in procession with all the requisites which Menelaus had named for the funeral rites. [Barnes remarks on the vast dimensions of the Greek stage to hold all these supernumeraries. This is a mistake. The capacity of the theatre of Dionysus has probably been much exaggerated; the stage itself was very wide, but of no great depth, and the number of supernumeraries in a scene like this would be small compared with what we are accustomed to see in battle scenes and pageants upon the modern stage.]

l. 1395. For σε some copies read *σοι*, which might go either with δέδοικα or with ἐμπεσών, the order of words (*σοι μή*) being in favour of the former construction. With the reading in the text (constituting an *antiptosis*) Pflugk compares Ar. *Nub.* 492 *δέδοικά σ', ὦ πρεσβῦτα, μὴ πληγῶν δέει*.

l. 1399. Hermann's statement, that ὦ with the *nom.* marks a declaration of fact ('O thou *who art*, etc.') rather than a direct address, requires some qualification. Here for instance, as elsewhere (e. g. *ὦ πόσις* l. 635), the distinction is so slight as to be practically untenable.

l. 1405. οἷ' ἐγὼ θέλω is of course ambiguous, hiding a curse under the form of a blessing. Paley compares Ar. *Ach.* 446 *εὐδαιμονοίης· Τηλέφῳ δ' ἁγὼ φρονῶ*, i. e. 'may mischief befall him.' So in l. 1410 *τύχην τινὰ* implies good fortune for us, but bad for you. A similar *double entente* is kept up throughout Helen's part in the following dialogue, from l. 1418 to l. 1426.

l. 1415. ἀκούειν τοῦδε, etc. The necessity of this arrangement for the success of their scheme appears from the Messenger's report, l. 1552.

l. 1419. νυν (Dindorf for *νῦν*), 'do not therefore,' etc., i.e. in your

anxiety about the funeral rites, this being what Theoclymenus is to understand by **τῶν ἐμῶν βουλευμάτων.**

l. 1421. **ἁπλῶς πόνος**, '*mere* trouble.' So *simplex*, *simpliciter* in Latin.

l. 1422. The juxtaposition of the words **ἐγὼ λέγω** is sufficiently inharmonious to throw some doubt upon their genuineness. Hence Bothe reads *ὧν ἔχω λόγον*. With the reading in the text **ὧν** = *τούτων ἅ*, following **τι**, i.e. 'part of what I say refers to him who is *yonder* (my dead husband), part to you who are *here*.' This, on the part of Helen, is a feigned expression of gratitude to Theoclymenus for his kindness in assisting the obsequies of Menelaus, who is assumed to be in the other world (**ἐκεῖ**). [R. E.]

l. 1424. **τῆς τύχης**, i.e. in my marriage with you, though she really refers to the intended enterprise.

l. 1426. The stress is on **νῦν**, i.e. 'I do not *now* (for the first time in my life) require to be taught how to love my friends.'

l. 1428. **μὴ δούλευε**, etc. Theoclymenus, having invested Menelaus with the chief command, must have played a subordinate part, had his offer been accepted. But this deft reply at once prevents the offer being pressed, avoids all discourtesy in refusal, and disarms any possible suspicion of motives.

l. 1429. For **Πελοπιδῶν** see on l. 1242. By **νόμους** Reiske understands the Greek custom of deferring a second marriage till some time had elapsed after the death of the former husband. But Theoclymenus surely means simply to say—'let the Greeks have their own way with their funeral customs, I do not concern myself about them, since *my* house has suffered no pollution.'

l. 1432. **γάμων ἀγάλματα**, 'nuptial presents,' offered by the provincial chiefs, according to custom, on the occasion of a royal marriage.

l. 1434. **βοᾶσθαι** with **ὑμέναιον** for its object, 'to re-echo the nuptial strain,' or as the accus. in apposition to the sentence, 'resound *with* the strain,' according to Elmsley, who compares *αὐλεῖται πᾶν μέλαθρον Iph. T.* 367. Others take *βοᾶσθαι* as middle, nearly = *βοᾶν*, 'to shout aloud.'

l. 1436. **πελαγίους ἐς ἀγκάλας**, cp. l. 1062, where the adj. has the fem. form in *-ας*. Of course this must be taken after **δοὺς τάδε**, not after **ἐλθών.**

l. 1439. **γάμους συνδαίσας**. Cp. *Iph. Aul.* 123 *παιδὸς δαίσομεν ὑμεναίους.*

After l. 1441 Theoclymenus leaves the stage; Menelaus, remaining, utters a short prayer for success.

l. 1443. **ἕλκουσι**, etc., 'dragging our fortunes up the steep.' The same metaphor occurs in *Alc.* 499, where Heracles says—*καὶ τόνδε τοὐμοῦ δαίμονος πόνον λέγεις, Σκληρὸς γὰρ ἀεὶ καὶ πρὸς αἶπος ἔρχεται.*

l. 1445. **ἵνα τῆς τύχης**, cp. ποῦ τύχης ἕστηκεν Soph. *Aias* 102, ἵν' ἕσταμεν χρείας *Oed. Tyr.* 1442, also l. 313 n.

ll. 1447–48. The meaning, as Klotz has seen, is, 'oft have ye been invoked to hear both my joys and sorrows.' Menelaus takes credit for not having neglected his religious duties in prosperity or adversity, and claims to deserve a better lot at their hands. The **οὐκ**, which belongs to **ὀφείλω**, is transposed for emphasis. Cp. *Alc.* 682 ὀφείλω δ' οὐχ ὑπερθνήσκειν σέθεν, *Bacch.* 1348 ὀργὰς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.

l. 1449. **ὀρθῷ ποδί**, like *pede secundo* Verg. *Aen.* viii. 302, of good fortune. The metaphor is of course taken from the literal sense of walking straight forward. Cp. *Med.* 1168 τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.

Exit Menelaus. ll. 1451–1511. Chorus. '*Phoenician bark, that glidest o'er the foamy wave amid the dolphins' train, speed on thy course with favouring gales, while the goddess of calm bids thy crew with oar and spreading sail convey Helen to the Argive land. May'st thou beside the Spartan stream once more with Leucippus' maidens join the dance; or share the revels of Hyacinthus, for whom, by Apollo slain, Laconia holds high festival. There waits the daughter of your house, for whom no bridal torch hath ever flamed. O that we might wing our flight through the air, like cranes, which, obedient to their leader's call, sail aloft over Libya's desert! Go, ye birds, on your aerial course to Eurotas, and proclaim to Lacedaemon that Menelaus from Troy victorious home returns. Ye sons of Tyndareus, descend from your bright abode, and waft Helen's bark with soft breezes safely across the main. Restore to your sister her honour so long defamed, since the fatal strife arose on Ida.*'

l. 1451. **Φοίνισσα**, cp. 1413 n. This apostrophe to the ship is not followed by any verb of request or even of well-wishing, the effect of such an address being rather to fix attention upon its object by way of introduction to the main theme. Cp. ὦ δώματ' Ἀδμήτεια and ὦ γῆς παλαιὸν Ἄργος at the opening of the *Alcestis* and *Electra*, and (as most nearly resembling the present passage) the address of the Chorus in *Hipp.* 752 to the ship that brought Phaedra to Athens, beginning ὦ λευκόπτερε Κρησία πορθμίς, which is not pursued further. [Bothe, followed by Paley, thinks the address is continued in λάβοις l. 1467. But the expression ξυνελθοῦσα χοροῖς, 'joining in the dances,' to say nothing of the *inland* position of Sparta, clearly shows that Helen, and not the ship, is the subject of that verb; and this follows naturally enough from the mention of her name in the previous line, 1466.]

l. 1452. **ῥοθίοισι μάτηρ** cannot very well, as Badham observes, mean '*producer* of foam,' which would require ῥοθίων. With the dative it can only mean 'like a mother to the foam,' i.e. nursing or keeping

it up; and this, if genuine, is a decidedly affected phrase. See Critical Appendix for this and the next line.

l. 1453. **εἰρεσίᾳ φίλα**, *remigio cara*, 'dear to the rowers,' according to Barnes' correction *εἰρεσίᾳ* for *εἰρεσία*. The latter would be a mere repetition of *κώπα* in other terms.

ll. 1454–6. The ship, bounding over the waves, is said to lead the dances of the dolphins. Pflugk compares *Elect.* 432 *κλειναὶ νᾶες . . . πέμπουσαι χοροὺς μετὰ Νηρῄδων, ἵν' ὁ φίλαυλος ἔπαλλε δελφίς.* For **αὔραις**, etc., he cites Verg. *Ecl.* ii. 26 'cum placidum ventis staret mare,' when the winds are said to calm the sea, i. e. by ceasing to blow. Cp. also Soph. *Aias* 675 *δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε στένοντα πόντον*, and Hor. *Od.* i. 3. 15 'quo non arbiter Hadriae major, tollere seu *ponere* vult freta.'

l. 1458. **Γαλάνεια**, another form of *γαλήνη*, 'calm,' as in *Iph. Aul.* 546. Galene is mentioned by Hesiod, *Theog.* 244, as a daughter of Nereus.

l. 1460. **λείποντες**, 'abandoning them,' sc. *αὔραις* = *auris permittentes* (Musgrave). But see Crit. Appendix.

l. 1464. **Περσείων οἴκων**, i. e. Mycenae, said to have been founded by Perseus. There was a tradition, alluded to by Homer, *Od.* iii. 311, that Menelaus landed in Argolis before proceeding to Sparta; cp. l. 1586, where he prays to be carried safe to Nauplia, the seaport of that district.

ll. 1465–8. **ποταμοῦ**, the Eurotas, cp. l. 209. The Chorus imagine the arrival of Helen at Sparta during the great midsummer festivals of Apollo and Hyacinthus. The daughters of Leucippus, Phoebe and Ilaeira, according to Pausanias (who quotes from the *Cypria*), were worshipped as the daughters of Apollo, and had priestesses called Leucippides. They are represented in one legend as having been ravished by Castor and Pollux; to this Propertius alludes, *Eleg.* i. 2. 15:—

'Non sic Leucippis succendit Castora Phoebe
Pollucem cultu non Ilaira soror.'

For the temple of Pallas, called Chalcioecus, see on l. 228.

l. 1470. For the Hyacinthia, celebrated at Amyclae, near Sparta, in the month Hecatombeus, the Attic Hecatombaeon, see *Dict. of Antiq.* s.v. The accus. **νυχίαν εὐφροσύναν** may be taken after **λάβοις**, 'you may come in for the nightly sport' (Paley), but it seems better, with Pflugk, to construe it in apposition to the clause **ξυνελθοῦσα χοροῖς, etc.**, and as defining the time when the revelry would be at its height.

l. 1471. **ἐξαμιλλησάμενος**, 'having vanquished in the contest,' as in l. 387 (*ἐξ*, like *out* in *outdo, outrun*, etc.), or 'having driven from the contest;' cp. *ἐξεχορεύσατο* l. 381.

l. 1472. **τροχῷ 'τέρμονι** (*ἀτέρμονι*) is Dobree's reading for **τέρμονι**,

adopted by Badham and others. It is explained to mean 'the *round* orb' of the quoit, 'qui quod in se ipse circumplicatus redit infinitus videtur.' The only instance of the word elsewhere in Euripides is *Hec.* 926, where *ἀτέρμονας αὐγάς* is explained, perhaps wrongly, by the Scholiast, as = *κυκλοτερεῖς*. [Hermann keeps the MS. reading *τέρμονι* = *τερμονίῳ*, 'reaching its limit,' i. e. 'far-thrown.' But there is no authority for the use of *τέρμων* as an adjective; moreover the quoit may be supposed rather to have gone *beyond* the limit, when it struck Hyacinthus.] Or possibly *τροχῷ* may be adj. with *τέρμονι*, 'the quoit's running confine,' i. e. 'bounded disk' [R. E.].

l. 1474. For **βούθυτον**, as equivalent to 'festive,' cp. *Ion* 664 *βουθύτῳ σὺν ἡδονῇ*, *Alc.* 1156 *βουθύτοισι προστροπαῖς.*

l. 1476. **μόσχον** = *κόρην*, i. e. Hermione, l. 282. Cp. *μόσχου σῆς*, meaning Polyxena, *Hec.* 526. So Ovid, *Her.* v. 117 calls Helen 'Graia *juvenca.*' With *μόσχον* sc. *λάβοις* from l. 1467, unless another verb was contained in the lost line.

l. 1477. Cp. ll. 283, 689, 933, where Helen laments her daughter's unwedded state.

ll. 1478, etc. The winter migration of cranes from the north into Libya is noticed by Aristotle, *Hist. Anim.* viii. 12, and more fully described in ix. 10 of the same work. Hesiod, *Opp.* 446, mentions the crane's note as a sign of the approach of winter; cp. Ar. *Aves* 710 *σπείρειν μὲν ὅταν γέρανος κρώζουσ' ἐς τὴν Λιβύην μεταχωρῇ.* The epithet **στολάδες** describes their orderly procession, *agmine facto*, like an army on the march. Cp. the descent of the swans in Verg. *Aen.* 393, etc. 'laetantes agmine,' and 'ordine longo.'

In l. 1479 **ὅθι** (inserted by Hermann) must refer simply to *δι' ἀέρος*; not as denoting the *direction* of their flight, which, in case the wish of the Chorus were gratified, would take an opposite course, i. e. from south to north. Hence, were it not for the metre of the antistrophic line 1496, *ὡς* would be preferable. The southward flight of the cranes is described as far as l. 1486; what follows is applicable only to their return northward in the spring time. i. e. from Egypt into Europe.

l. 1483. The shrill note of the foremost bird (**ποιμένος**) is compared to a shepherd's pipe. Cranes fly in the form of a triangle, with their leader at its apex. Aristotle, *l. c.* says *ἔτι δὲ τὸ ἔχειν ἡγεμόνα τε καὶ τοὺς ἐπισυρίττοντας ἐν τοῖς ἐσχάτοις*, but Euripides represents this warning note as given by the leader only. **πρεσβυτάτᾳ**, by a common inversion, though agreeing with **σύριγγι**, refers in sense to **ποιμένος**.

l. 1485. **ἄβροχα καρποφόρα τε**, 'unmoistened by rain and yet fertile.' Cp. ll. 2, 3. This suits the proper meaning of *τε* ('and moreover,' here almost = *μὲν . . . δέ*) better than making ἄβροχα and καρποφόρα refer to two distinct kinds of soil, the desert and the Nile district respectively.

l. 1488. **σύννομοι νεφέων δρόμου**, 'companions of the fleet-racing clouds,' and following their direction, i. e. from south to north (see on l. 1479).

l. 1495. **ἵππιον ἅρμα**, cp. l. 1665, and for deification of the Dioscuri, l. 140. "Αρμα is the accus. of 'equivalent notion' after **ἱέμενοι**, which bears its usual sense of 'moving' along.

l. 1498. This line is partially corrupt; but, if **ἀέλλαις** be genuine, it must refer to the rotatory motion of the heavens, as taught by Anaxagoras. See note on *Alc.* 245. For ἄελλα, as used of swift motion, cp. *Bacch.* 873 *ὠκυδρόμοις ἀέλλαις*, also *ἀελλόποδες* l. 1314 *supra*. A similar passage occurs in *Elect.* 991 *κούροιν Διός, οἳ φλογερὰν αἰθέρ' ἐν ἄστροις ναίουσι, βροτῶν ἐν ἁλὸς ῥοθίοις τιμὰς σωτῆρας ἔχοντες.* Cp. the well-known line of Horace, *Od.* i. 3. 2, and note on l. 140.

l. 1507. **βαρβάρων λεχέων**, i. e. her (supposed) marriage with Paris, the repute of which was the result of the famous judgment, occasioned by the strife between the three goddesses. Hence Helen is said to 'pay the penalty' for the strife (**ποιναθεῖσα**).

ll. 1510–11. **οὐκ ἐλθοῦσα**, etc., 'though she never went to Ilion's towers,' called 'Phoebean,' because of the legend that the walls of Troy were built for Laomedon by Phoebus and Poseidon. See *Troades* 4, Hor. *Od.* iii. 3. 22.

Enter a Messenger in haste, meeting Theoclymenus at the entrance of the palace.

ll. 1512–1618. MESSENGER. '*O king, I bear ill tidings! Helen is fled, borne off by Menelaus.* THEOCLYMENUS. '*Incredible! in what vessel went they?*' MESS. '*The one which thou gavest the stranger, who was himself Menelaus.*' THEOCL. '*How could one man overpower so many?*' MES. '*Thus it befel. We started shorewards, Helen with feigned grief mourning her husband living; then from thy docks we chose a ship of fifty oars, fixed mast and hoisted sail. Meanwhile some Greeks advanced in garb of shipwrecked sailors, to whom Atreus' son thus spake: "Whence come ye? will you pay with us the last rites to Menelaus?" They with offerings in hand entered the ship; in our mind suspicion lurked, yet, respecting thy commands, we held our peace. Thus all was safely stowed; but the bull, with threatening gestures, refused to go on board; him the Greeks, urged by Menelaus, bore by main force into the ship. Then Helen took her seat beside her husband, the rest at the ship's sides, with swords beneath their clothes concealed. At last, far out at sea, Menelaus, standing on the prow, plunged in the bull's neck his sword and prayed aloud—"Poseidon, and ye chaste sea-powers, bear safely me and mine to Nauplia's coast!" Whereat we, the deceit now plain, bade the helmsman steer backward; but Menelaus shouted to his comrades, "Slay the barbarian crew!" while we to resistance urged each other on. Then*

fierce and bloody was the conflict; Helen encouraging the Greeks and Menelaus aiding them with his sword, till at last our sailors dropped their oars and leaped into the sea. Thus to Greece they steer with a favouring breeze, while I, hardly escaping, am here to tell thee the tale.'

l. 1512. **τὰ κάκιστα** is of course corrupt, nor does it give the sense required, since a messenger coming from the harbour could not speak of having found disasters in the palace. Matthiae's reading of *τἂν δόμοις*, i. e. *res domesticas tuas*, is hardly more satisfactory. We should rather expect *κάλλιστα* or its equivalent, in the sense of 'most opportunely,' with *σε* supplied or understood. See Crit. Appendix.

l. 1517. **ἐκπεπόρθμευται**, 'has managed to convey,' and perf. mid. in its usual sense of *getting* a thing done, like *παρεσκεύασμαι, διαπέπραγμαι*, etc. In l. 1179 the same word occurs as a *passive* perfect.

l. 1519. **ὦ δεινὰ λέξας** = 'what a strange tale!' *ὦ* with nom. here marking an exclamation, not an address, as in l. 1399, where see note.

ναυκληρία need not here = *ναῦς*, but may have its usual meaning of 'equipment,' or 'naval gear,' notwithstanding *ἣν δίδως* in l. 1521. By giving them the ship Theoclymenus gave them the *navigatio*, or means of sailing. [So in *Alc.* 112 *ναυκληρίαν στείλας* may mean 'fitting out an expedition,' whether in one ship or in many.]

l. 1521. **ἥν γε**, 'why the very one which,' etc. The descriptive pres. **δίδως** directs the attention more particularly to the *moment* of the transaction. So in *Bacch.* 2 *ὃν τίκτει* for *ὃν ἔτεκε*. [The explanation is different in *Med.* 955 *ὅν ποθ' ἥλιος . . . . δίδωσιν*, and perhaps in Verg. *Aen.* ix. 266 'quem *dat* Sidonia Dido' (both cited by Klotz), since there the *permanence* of the gift seems rather to be indicated.]

l. 1523. **εἰδέναι πρόθυμος**, sc. *εἰμί*. This ellipse also occurs with *ἕτοιμος Med.* 612, *ἄξιος Hec.* 309, and similar words. [Badham however strangely observes, '*εἰμί* subaudiri non potest,' and proposes to alter the text.]

ἐλπίδων εἴσω βέβηκα = *ἤλπισα ἄν*. Cp. the contrary phrase *ἔξω μεγάλων ἐλπίδων Troad.* 345.

l. 1528. **σοφῶταθ' ἁβρὸν πόδα**, etc. 'treading craftily with delicate step,' i. e. imitating the soft languishing gestures of an Oriental manner. So in Aesch. *Persae* the adjectives *ἁβροπενθεῖς, ἁβρόγοοι, ἁβροβάται*, are applied to Persian mourners as descriptive epithets. Cp. also *Med.* 1164 *ἁβρὸν βαίνουσα παλλεύκῳ ποδί*. Mr. Verrall, in his note on *Med.* 830, has collected a number of instances of the use of *ἁβρός* and its compounds to describe feminine, and especially Asiatic, softness.

l. 1531. **πρωτόπλουν** = *ἄριστα πλέουσαν*, not (as in Hom. *Od.* viii. 35 and elsewhere) 'going on her first voyage.' Cp. ll. 1272, 1622.

l. 1532. **μέτρα**, 'full complement,' like **μέτρον ἥβης**, 'full measure' or '*prime* of youth,' Hom. *Il.* xi. 225.

l. 1533. **ἐξημείβετο**, 'task alternated with task.' Cp. *Or.* 816 *φόνῳ φόνος ἐξαμείβων*, which the Scholiast explains by *διαδεχόμενος*.

l. 1534. **πλάτην ταρσόν τε**, possibly a pleonasm for 'the oars:' strictly both words mean 'oar-blade.' But *ταρσός* sometimes means 'bank of oars,' *remigium* (cp. *ταρσῷ κατηρεῖ Iph. T.* 1345), and this is probably the meaning here (Hermann). Then *χειρί* will mean 'for the hand' (of the rower).

l. 1535. **εἰς ἓν ἦν**, if genuine, must mean 'got together,' (lit. 'fitted into one' (figure), i.e. 'fitted square'). *Εἰς ἓν* = *una*, as in l. 742, *Or.* 1640, *Andr.* 1172. But most editors think the text is corrupt, and that some verb in the imperf. third sing. is disguised in the present reading. See Crit. Appendix.

l. 1536. **ζεύγλαισι**, 'bands,' by which the rudders were fastened to the sides of the stern. Ships commonly had double rudders, like broad-bladed oars, worked by a connecting rod, and secured to the ship's sides by *ζεύγλαι*, also called *ζευκτηρίαι*, as in *Acts* xxvii. 40. See *Dict. Antiq.* s. v. NAVIS.

l. 1537. **ἄρα**, 'as it seems;' see on l. 616.

l. 1539. **ναυφθόροις πέπλοισιν**, cp. *ναυφθόρου στολῆς* l. 1381, and the special meaning of *φθείρεσθαι* l. 774 n.

ἠσθημένοι, a perf. pass. form, occurring (but without augment) in Herodotus, and apparently derived from *ἐσθής*, from root **ἐς-** in *ἕννυμι*, properly *Ϝες*, cp. Lat. *vestis*.

l. 1543. For the double question see on l. 873.

l. 1545. **συνθάπτετε** = 'are you here to help us in our obsequies?' not (as Pflugk thinks) equivalent to *συνθάψετε*. Menelaus does not *ask* them to join, but assumes that they are there for that purpose.

l. 1548. **ποντίσματα**. Cp. ll. 1247, 1266.

l. 1549. **ἦν ἥδ' ὑποψία**, a somewhat unusual construction for *ἦν τούτων ὑποψία*, = *τάδ' ἦν ὕποπτα* in the similar passage in *Iph. T.* 1334.

l. 1553. **πάντα συνέχεας**, 'you spoilt everything.' *Συγχεῖν*, *confundere*, in this sense nearly corresponds to our colloquial phrase 'to make a *mess* of' anything.

l. 1555. **κουφίζοντα**, 'light-stepping,' according to Musgrave, supposing **τἄλλα** to refer to animals only. This seems likely from what follows by way of contrast respecting the bull; at the same time there is no recorded instance of *κουφίζειν* being thus used absolutely, though we find *πήδημα κουφίζουσα Elect.* 861, and *ἅλμα κουφιεῖν* in Soph. *Aias* 1287. Others take *κουφίζοντα* intransitively = *κοῦφα ὄντα* (quoting Hesiod. *Opp.* 462), 'presenting a light (i.e. an easy) task;' but this is less satisfactory.

l. 1556. **κατὰ σανίδα**, 'along the plank,' connecting the vessel with the shore.

l. 1557. The subject of ἐξεβρυχᾶτο is of course *ταῦρος*, supplied from ποὺς ταύρειος. [Something like this construction occurs in Milton, *P. L.* v. 711 'the eternal eye saw . . . and smiling said.']

l. 1558. εἰς κέρας παρεμβλέπων, 'glancing sidelong towards his horn,' as though meditating an attack. So in *Med.* 94 *ὄμμα ταυρουμένην* is 'glancing like a bull' when he means mischief. The similarly worded expression in *Bacch.* 743 *εἰς κέρας θυμούμενοι*, may refer to the same action, if it does not rather mean 'concentrating their rage into their horns,' as the instruments of attack. This Vergil has literally imitated in his 'irasci in cornua' *Georg.* iii. 232.

l. 1561. οὐκ εἶα ἐμβαλεῖτε; is equivalent to an imperative, 'now then, thrust him in!' Cp. l. 1597, *Iph. T.* 1423 *οὐκ εἶα . . . δραμεῖσθε.*

Ἑλλήνων νόμῳ perhaps simply means 'in good sturdy Greek fashion;' but it may refer to a custom, illustrated by Barnes from Hom. *Od.* iii. 439, that if an animal proved restive on its way to the altar, strong men were ready to make it go easily, thus avoiding the ill omen which its reluctance was supposed to convey. Paley thinks the reference is to the custom of raising the animal upon men's shoulders while sacrificing. Cp. *Elect.* 813 *κἄσφαξ', ἐπ' ὤμων μόσχον ὡς ἦραν χεροῖν.*

l. 1564. πρόχειρον ὤθει, 'got (lit. 'pushed forward') his sword ready for use;' under pretence of preparing to slay the bull, but really to attack the Egyptians at the proper moment.

l. 1565. εἰς κέλευσμα, 'at the word of command,' i.e. the word given by one of their number to hoist all together.

l. 1566. σέλματα, the rowers' benches (*transtra*), though some take it to mean the raised deck in the stern.

l. 1567. μονάμπυκον is usually taken with δέρην, as 'tied with a single halter,' and referring to the bull. But this surely puts a strain upon *ἄμπυξ* which it will hardly bear. The word means a 'frontlet,' not a 'halter,' hence *μονάμπυκας ἵππους Alc.* 428, are 'single-frontleted,' i.e. by a well-known poetical ornament, 'single horses.' I adopt with some confidence Clark's ingenious conjecture that *μονάμπυκον* is here a substantive, and means 'a horse,' as in *Suppl.* 680 *μοναμπύκων ἄναξ*. The Latin version too has 'collum *equinum*.' In l. 1258 Theoclymenus mentions 'a horse *or* a bull' as the usual sacrifice on such occasions, and he may very well be supposed to have given them both, in an excess of generosity. Moreover the bull was already on board, and therefore could not *now* be said 'to enter the ship' (εἰσβῆναι δόρυ). [Paley indeed explains this to mean that the animal walked from the stern *through* the vessel to the prow; but this is not the natural, if it be even a possible sense of *εἰσβῆναι*. There is an obvious contrast between the difficulty with which the crew got the struggling bull on board, and the ease with which Menelaus coaxed the horse to enter.]

l. 1570. **πλήσασα κλιμακτῆρας** = 'treading each round of the ladder in succession,' followed by the usual gen. after verbs of filling. Cp. *Ion* 1108 *πανταχῆ γὰρ ἄστεως . . . ἐξέπλησα*, 'I traversed all the town.'

l. 1572. **οὐκέτ' ὢν λόγοισι.** Cp. ll. 1050, 1052.

l. 1574. **ἀνὴρ παρ' ἄνδρα**, i.e. two in a row (Paley); not a Greek to every Egyptian, an arrangement which is not borne out by the sequel, and would have interfered with the movements of the rowers.

l. 1576. **βοῆς**, the 'cry' or 'song' of the rowers taken from the *κελευστής*, sometimes called *τὸ ἐνδόσιμον*.

l. 1582. **ἐπὶ ταυρείῳ σφαγῇ**, acc. to Musgrave *ad jugulum tauri*. Rather perhaps = *ad taurum mactandum*, as contrasted with *ἐκ ταυρείου φόνου* l. 1591.

l. 1585. Cp. *Iph.T.* 273 *Νηρέως ἀγάλμαθ', ὃς τὸν εὐγενῆ ἔτικτε πεντήκοντα Νηρῄδων χορόν*.

l. 1586. **Ναυπλίας.** See note on l. 1464. In the *Electra* 1278, etc., the coming of Menelaus to Nauplia is predicted by the Dioscuri.

l. 1588. **οὔριαι**, 'a good omen,' since the spirting of the blood into the sea was a sign that Poseidon accepted the sacrifice.

l. 1590. The reading **Ναξίαν** cannot be defended, except on the desperate supposition that it refers to some unknown place in or near Egypt, for of course the island of Naxos is out of the question, considering their present position. The general sense, must be, 'let us sail *homewards*.' For proposed emendations of the text see Crit. Appendix.

l. 1593. **Ἑλλάδος λωτίσματα.** Cp. Verg. *Aen.* viii. 499 'Maeoniae delecta juventus, *flos* veterum virtusque virum' (Pflugk). The noun *λώτισμα* seems not to occur elsewhere; Aeschylus has the verb *λωτίζεσθαι*, 'to cull' choice specimens, *Suppl.* 940, and Euripides, *Suppl.* 448, the compound *ἀπολωτίζειν*; originally to 'gather the lotus,' hence applied to any choice flower; thus *λωτίσματα* = *ἐπίλεκτοι ἄνδρες*.

l. 1597. For **οὐκ εἶα** with fut. see l. 1561 n.

λοῖσθον δόρυ, i.e. any piece of wood or 'spar' that happened to be left lying about. The more usual form is *λοίσθιος*.

ll. 1600, 1601. **οἱ μέν**, i.e. the crew, **οἱ δέ**, the Greeks, who alone were armed.

κορμοὺς ναυτικούς = *κόντους*, 'punt-poles,' with which every ship was provided for sounding and pushing off from shore.

l. 1602. **ἐρρεῖτο.** The passive form is found in Hdt. vii. 140, and in Lucian, *Eunuchus* *ἱδρῶτι ῥεόμενος*. There is also a doubtful reading *ἔρρει χοάς* in *Hec.* 528.

l. 1605. **ἔπιπτον, οἱ δέ**, etc., i.e. 'men were falling and (of these) some got up again, others lay dead.' The *δέ* before **ὠρθοῦντο** is merely connective, = *τούτων δὲ οἱ μὲν ὠρθοῦντο τοὺς δέ*, etc. The Messenger is

speaking of both sides, but especially of the Egyptians, his object being to show that they fought well, till overpowered by the enemy.

l. 1607. **ὅποι** = ἐκεῖσε ὅπου, as Hermann rightly observes; hence there is no need of Elmsley's correction ὅπῃ.

l. 1608. **δεξιᾷ**, as indicating the 'right hand' of power, is emphatic here, though Hermann objects to it as a weak extension of **χειρί**. He proposes βαρβάροις, from which a subject is to be supplied for ἐκκολυμβᾶν. But ἡμᾶς may readily be understood for this purpose, and its omission is justified by the consideration that the Messenger was occupied with the fate of himself and his countrymen, to whom he alludes in the words **σῶν ναυβατῶν** immediately following.

l. 1611. **ἄνακτα**, the correction of Kirchhoff and Lightfoot for **ἄναξ**, a term unlikely to have been applied to Menelaus by the Messenger. **Οἰάκων** ἄναξ = 'steersman,' like κώπης ἄνακτας *Cycl.* 86, κώπης ἄναξ Aesch. *Pers.* 380. Menelaus of course kept the steersman (who knew best how to handle the ship), and forced him to steer towards Greece. See Appendix.

l. 1612. **οὔριαι**, in answer to his prayer, l. 1586. Cp. l. 1588.

l. 1617. **σώφρονος δ' ἀπιστίας**, etc., said by way of remonstrance to Theoclymenus, who ought to have been more prudent than to trust a stranger.

ll. 1621–1687. THEOCLYMENUS. '*I am undone by a woman's wiles; pursuit is vain, yet upon Theonoe will I be revenged, who told me not of Menelaus' coming.*' CHORUS. '*Stay, O king! whither dost thou haste?*' THEOCL. '*Stand off! wilt thou control me? justice bids me slay my sister—the traitress!*' CHO. '*Nay, her act was most righteous.*' THEOCL. '*To rob me of my bride?*' CHO. '*His rather, to whom her father gave her.*' THEOCL. '*How judgest thou my actions? art thou fain to die?*' CHO. '*Kill me, if thou wilt; thy sister thou shalt not.*' DIOSCURI (suddenly appearing). '*Hold, Theoclymenus! we the Twin Brethren bid thee. Theonoe hath done thee no wrong, the gods and her sire revering. Helen is thine no longer, but must to Greece return. Put up thy sword, nor seek to slay thy sister; ours we had rescued long since, but Zeus and fate forbade us. To her I say, Sail with thy husband, we will guide thee home; a goddess thou shalt be hereafter, and the isle where Hermes lodged thee, that guards the Attic shore, shall bear thy name. Menelaus, his wanderings ended, shall dwell in the Happy Isles; thus heaven rewards the noble soul.*' THEOCL. '*I yield me to your bidding: let my sister live, and yours return to her home. Fare ye well for her sake, noblest of womankind!*'

l. 1619. **ηὔχουν**, 'presumed,' or simply 'supposed,' as in *Heracl.* 832 πόσον τιν' αὐχεῖς πάταγον ἀσπίδων βρέμειν; but the verb usually involves some idea of confident assertion. Cp. *Alc.* 95, 675. Mr. Clark would assign these two lines (as well as the alternate lines from 1627

to 1641) to an attendant (*πρόσπολος*), on the ground that this assertion on the part of the Chorus would be a gratuitous falsehood. That is so; but such a falsehood would not only be pleasing to the audience (who must feel that by this time Theoclymenus is 'fooled to the top of his bent'), but necessary, in order to save the Chorus from any suspicion of complicity. As Greek captives they were now in a perilous position, and were not likely to hesitate about telling a lie to secure their own safety. The *badinage* is delightful, 'I should never have presumed to think that Menelaus could have concealed his presence from all of us in the way he did!'

l. 1623. **πονήσας**, i. e. 'I would have spared no pains' in the pursuit.

l. 1625. **ἥτις**, etc., 'because she did not tell me;' Lat. *quippe quae*, etc. See Jelf, *Gr. Gram.* § 817. 7.

l. 1630. **δοῦλος ὤν.** The address to a Chorus of women in the sing. masc. is remarkable, but, where a general sentiment is intended, it may perhaps be justified. So in *Hipp.* 1105 the leader of the chorus speaks of herself as *ἐλπίδα κεύθων*. In the plural of course it is the rule for a woman to use the masculine, as in Soph. *Elect.* 391 *πεσούμεθ', εἰ χρῇ, πατρὶ τιμωρούμενοι.* [Mr. Clark avoids the difficulty by assigning these lines to a *πρόσπολος* (see on l. 1619), and Hermann reads *κρατήσει*, making the statement universal; but this would seem to require either the addition of *τις* or the omission of *ὤν*.]

ll. 1631-2. **μὲν οὖν** has its usual corrective force, 'nay but,' 'nay rather.' Cp. Aesch. *Choëph.* 964 *δίκτυον μὲν οὖν*, Ar. *Eq.* 911 *ἐμοῦ μὲν οὖν*, etc.

l. 1640. **ὡς**, inserted by Hermann, following Porson, who had made the same correction in a similar passage, *Hec.* 1280—

Ag. *οὗτος σύ, μαίνει καὶ κακῶν ἐρᾷς τυχεῖν;*
Pol. *κτεῖν', ὡς ἐν Ἄργει φόνια λουτρά σ' ἐμμένει.*

l. 1642. At this critical moment Castor and Pollux appear aloft in the *μηχανή*. See Introduction, p. xiv, for the *deus ex machina*. The Dioscuri also appear in the *Electra* 1238 to predict the fortunes of the Atridae.

φέρει, 'art carried away' by excitement. Cp. *Phoen.* 15 *τί φέρει θορύβῳ;* *Ion* 1064 *ᾇ νῦν φέρεται ἐλπίς.*

l. 1646. **οὐ** with **πεπρωμένοισιν**, 'not destined (for thee).' For the dat. **γάμοις** = *propter nuptias* cp. l. 78 *ταῖς ἐκείνης συμφοραῖς ἐμὲ στυγεῖς.*

ll. 1653, etc. Translate according to the text, 'Since she has (once for all) lent her name to the gods, she must no longer be united in that same marriage (which you had intended for her), but go home and live with her husband.' The awkwardness of giving such a sense as this to **τοῖσιν αὐτοῖς γάμοις** is apparent, and there is little doubt that l. 1653 is an interpolation. Without it the sense follows well enough, i. e. 'now

that Troy is destroyed (and there is no longer any reason for detaining Helen,) she must remain united in her original bond of wedlock with Menelaus.' For **ὄνομα παρέχειν** cp. l. 1100 n. (also l. 43), which some consider to be also spurious.

l. 1656. **μέλαν**, an epithet of the Homeric kind, 'your dark (murderous) sword'; probably with special reference to the bloodstains which encrusted it. [In *Orest.* 1148 we read *φάσγανον σπάσω μέλαν*, but the position of the epithet makes the reading doubtful.]

l. 1658. Note the omission of *ἄν* with **ἐξεσώσαμεν**. Hermann thinks this excusable because *ἀλλά* is substituted for the regular *conditional* protasis with *εἰ μή*. But even in the latter case *ἄν* is sometimes left out, as in *Hec.* 1112 *εἰ δὲ μὴ Φρυγῶν πύργους πεσόντας ᾔσμεν, . . . φόβον παρέσχεν*. So in Hor. *Od.* ii. 17, 27 'me truncus . . . *sustulerat*, nisi Faunus ictum dextra levasset.' This ellipse of *ἄν* is more usual with the imperfect, and it has been proposed to read *ἐξεσώζομεν* here; but this would imply that they were actually on the point of saving her, though prevented, which was not the case.

l. 1663. **πλεῖ**, Cobet's probable correction for *πλεῖν*, because of the direct address in **σῷ** following. Otherwise *πλεῖν* might stand as the infinitive, expressing a command; cp. Ar. *Ach.* 172 *τοὺς Θρᾷκας ἀπιέναι, παρεῖναι δ' εἰς ἕνην*.

l. 1664. **σωτῆρε**, etc. Cp. l. 1495, etc., and note on the Dioscuri as tutelary deities of sailors.

l. 1666. **κάμψῃς βίον**, a metaphor from the *stadium*, which appears in its fuller form *κάμπτειν τέλος βίου* in *Elect.* 955, *Hipp.* 87, and elsewhere. The term *καμπή* or *καμπτήρ*, properly the 'goal' or turning point of the *δίαυλος* (see *Dict. Ant.* s. v. STADIUM), was also applied to the winning-post; hence *κάμπτειν βίον* means either to turn the middle point of life and enter on its decline, or (as here) to reach its close.

l. 1667. **θεὸς κεκλήσει**. Herodotus, vi. 61, mentions a temple of Helen at Therapnae in Laconia, and relates a strange miracle wrought upon a child there.

l. 1668. Banquets given at the festivals of the Dioscuri were specially called *ξένια* or *ξενισμοί*. In the *Orestes* 1638, etc., Apollo utters the same prediction of the union of Helen with the Twin Brethren as a goddess.

l. 1670. **οὗ**, 'the place where,' or rather, 'whither' (= *οἷ*), since **ὥρισεν Σπάρτης** means 'removed you from Sparta;' cp. *διορίσαι* l. 394, *ὁρίζῃ τῆς Ὀδυσσέως νεώς* Soph. *Phil.* 835.

l. 1671. **ἀπάρας**, intransitive, with **δόμων**, 'having left the mansions of the sky.'

l. 1673. Strabo and Pausanias describe the long sterile island of *Helena*, now *Macri*, extending for seven or eight miles along the Attic coast, opposite Thoricus; here called, from its position, **φρουρόν**, or the

'guardian isle.' Some identify it with the Κρανάη of Homer *Il.* iii. 443, where Paris stopped on his way to Troy with Helen, though, according to Pausanias, Helen landed there *after* the war. Euripides of course has his own version of the story.

l. 1675. **κλοπὰς σάς** = σὲ κλεφθεῖσαν, cp. τὰς ἐμὰς ἀναρπαγάς l. 50.

ll. 1676–7. From Hom. *Od.* iv. 562, etc. beginning σοὶ δ' οὐ θέσφατόν ἐστι, διοτρεφὲς ὦ Μενέλαε, Ἄργει ἐν ἱπποβότῳ θανέειν καὶ πότμον ἐπισπεῖν, etc. Cp. the prophecy of Agave to Cadmus. *Bacch.* 1339 Ἄρης . . . μακάρων ἐς αἶαν σὸν καθιδρύσει βίον. The Isles of the Blest were imagined to be somewhere far away in the western ocean. Hesiod, *Opp.* 169, places them παρ' Ὠκεανὸν βαθυδίνην, i. e. on the outer limit of the world. They were the fabled abode of heroes after death; cp. the famous *scolium* upon Harmodius, νήσοις δ' ἐν μακάρων σέ φασιν εἶναι, ἵνα περ ποδώκης Ἀχιλεύς, etc., also the description of them in Hor. *Epod.* xvi. 41–62.

l. 1679. **ἀναριθμήτων**, *qui nullo numero nec honore sunt* (Pflugk). Cp. *Ion* 837 ἀμήτορ' ἀναρίθμητον, ἐκ δούλης τινὸς γυναικός.

l. 1681. **νείκη μεθήσω.** Cp. l. 1236 n. Here Paley translates 'my former quarrel *with* your sister' for rejecting my hand. But the sense of **περί** and the context in l. 1682 seem rather to point to the king's displeasure with Theonoe for her conduct on Helen's behalf.

l. 1685. **ὁμογενοῦς**, Canter's correction, adopted by Hermann and Pflugk, for μονογενοῦς. Hermann renders the passage 'scitote vos optimae sororis *communi genitore* sanguine esse natos,' referring to the blood of Zeus, whence Helen and the Dioscuri were sprung. Cp. δύο συγγενεῖς εὐναί *Herc. Fur.* 798, where συγγενεῖς has a transitive force = 'double-producing,' in allusion to the amour of Zeus with Alcmena, who was already the wife of Amphitryon.

ll. 1688–1692. These lines also conclude the *Alcestis, Bacchae, Andromache*, and *Medea*; only in the last-named play the first line runs πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ. They are merely a conventional ending, suitable to any play having an unexpected catastrophe (and therefore hardly suitable to the *Medea*). Hermann ingeniously supposes that the noise of so vast an audience leaving their seats must have been enough to drown the voices of the Chorus, and that therefore little care was expended upon the final lines of the piece. Three of Euripides' plays, the *Orestes, Phoenissae*, and *Iphigenia in Tauris*, have another 'tag,' in the form of an appeal to Victory—

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις,
καὶ μὴ λήγοις στεφανοῦσα.

In fact *all* the plays both of Euripides and Sophocles (except the *Trachiniae*) conclude with some moral commonplace uttered by the

Chorus, sometimes introduced by the words *στείχετε, στείχωμεν*, or the like, as an intimation of the *ἄφοδος* or exit from the orchestra. With Aeschylus, on the contrary, the interest of the drama is maintained to the last; witness the concluding anapaests of the *Prometheus Vinctus*, hardly surpassed elsewhere in the whole tragedy for grandeur and sublimity. I make no apology for quoting the passage entire:—

PROMETHEUS. *καὶ μὴν ἔργῳ κοὐκ ἔτι μύθῳ*
χθὼν σεσάλευται·
βρυχία δ' ἠχὼ παραμυκᾶται
βροντῆς· ἕλικες δ' ἐκλάμπουσι
στεροπῆς ζάπυροι, στρόμβοι δὲ κόνιν
εἱλίσσουσι· σκιρτᾷ δ' ἀνέμων
πνεύματα πάντων εἰς ἄλληλα
στάσιν ἀντίπνουν ἀποδεικνύμενα·
ξυντετάρακται δ' αἰθὴρ πόντῳ.
τοιάδ' ἐπ' ἐμοὶ ῥιπὴ Διόθεν
τεύχουσα φόβον στείχει φανερῶς.
ὦ μητρὸς ἐμῆς σέβας, ὦ πάντων
αἰθὴρ κοινὸν φάος εἱλίσσων,
ἐσορᾷς μ' ὡς ἔκδικα πάσχω;

CRITICAL APPENDIX.

For an account of the MS. authorities and principal editions of the play see last page of Introduction. The following Appendix does not profess to be a complete *apparatus criticus*, but merely a list of the most important variations and corrections.

l. 5. J. Klinkenberg, in his treatise *De Euripideorum Prologorum Arte et Interpolatione* (Bonn, 1881), considers this line, among others in the prologue, to be spurious. Though I cannot regard his reasons as conclusive, the question is worth considering, whether the attempt here made to reconcile the two accounts of Proteus (see note) may not be the work of a later hand.

l. 9. Scaliger inserted **μέν** after **Θεοκλύμενον**, Hermann reads *ὅς* for **ὅτι δή**, *metri gratia*. But for reasons given in the note this clause is most likely an interpolation.

l. 11. The excellent correction of MS. *εἶδος* to **Εἰδώ** (= Homer's **Εἰδοθέα**) is due to Matthiae.

l. 12. Musgrave and others needlessly altered **ὡραίων** to *ὡραίαν*, as the more ordinary construction. The *hypallage*, or transfer of the adjective from one noun to another, is of course common enough.

l. 34. Hermann, Nauck, and Kirchhoff read *ἄπο* for **ὕπο**. But see note.

l. 35. **τυράννῳ**, Hermann for *τυράννου*. Cp. *Alc.* 115 *Σθενέλου τυράννῳ παιδί*. The epithet as applied to king Priam would be superfluous.

l. 42. **προὐτέθην**, Musgrave for the middle *προὐθέμην*. But some (as Usener, supported by Klinkenberg) think ll. 35–43 to be spurious, as introducing irrelevant matter concerning the remoter causes of the war; also because of the unusual meaning required for **ἐς ἀλκήν** (l. 42), which ought to signify *ad pugnam* or *ad pugnandum*, as in ll. 980, 1379. I think however the sense suggested in the note, 'to test the *prowess* of the Trojans,' is admissible.

l. 86. **τίν'**, Hermann and Pflugk for *τίνος*. Badham, perhaps rightly, suspects ll. 85–88 as an interpolation, because of the distichs inserted in the monologue, the repetition of the same inquiry in ll. 83 and 86, and the lack of *caesura* in the last-named line.

l. 91. Hermann needlessly alters **ἂν εἴης** to *ἄρ' εἶ σύ*. See the note.

l. 112. Nauck's alteration of **καρπίμους** to *καμπίμους* is unnecessary. The contrast between the succession of 'fruitful' seasons and the fate of the storm-tost wanderer upon the barren sea is well brought out by the former epithet.

l. 122. The MS. reading is *αὐτὸς γὰρ ὅσσοις εἰδόμην, καὶ νοῦς ὁρᾷ*, which a few editors have defended. Hermann reads *αὔτως . . . , καὶ νῦν σ' ὁρῶ*, Dobree *ὡς νῦν σ' ὁρῶ*. The correction of *νοῦς ὁρᾷ* to *νῦν σ' ὁρῶ* may be regarded as tolerably certain, but *αὔτως* is questionable, unless joined to *ὡς* or *ὧδε*, as in *Med.* 319, Soph. *Trach.* 1040; also the middle *εἰδόμην* is somewhat rare. Mr. Clark's **εἶδον εἰ** comes very near the MS. reading, and the **καί** is also preserved.

l. 131. **τις**, Hermann for *οὔτις*. Barnes reads **Μενέλεων** *οὔτις*, but **Μενέλεως** is not elsewhere contracted. The *οὐ* may easily have arisen from *οὐδείς* in next line.

l. 135. **οὔ που**, Seidler for *οὔπω*.

l. 146. **σὺ προξένησον**, Jacobs for *συμπροξένησον*. The technical sense of *προξενεῖν*, explained in the note, seems to require this change.

l. 164. Matthiae proposed *μεταβαλλομένα*, '*changing* the burden of my lament' (i. e. from her troubles with the king to the loss of Menelaus). But the text reading **καταβαλλομένα** gives very good sense. See note.

ll. 171–178. I have kept the MS. reading of this passage, with the exception of Seidler's **παρ' ἐμέθεν** for *παρ' ἐμέ θ'* in l. 177. There is however a question as to the sense of **μουσεῖα**. Hermann's suggestion of **Μύσι'**, *ἄτ'* **ἒ ἕ**, 'Mysian laments, etc.,' is hardly convincing. He also reads *αἴλιν' ὅς* etc., referring to **λωτός** and forming the subject of **πέμψειε**, with *Φερσεφάσσᾳ* in dat. ('which may send to Persephone strains of woe'). But the nom. better expresses the fact that Persephone herself is the *giver* of the desired favour, in return (**χάριτας**) for which she is to receive the paeans for the dead.

ll. 184–186. I have followed Badham in omitting *ἀνεβόασεν* after **οἰκτρόν** (since the cry did not proceed *ἔνθεν*, i. e. from the place where the chorus were), retaining **ἔκλυον** and noting a *lacuna* before **αἰάγμασι στένουσα.**

ll. 229, etc. Hermann, seeing that this passage is 'antistrophic' and not a mere 'epode,' corrected the text here and in the antistrophe

(241–245). The old reading was τίς ἦν Φρυγῶν, ἢ τίς Ἑλλανίας ἀπὸ χθονός, ἔτεμε τὰν &c. (with order of lines reversed), as though any *Greek* would be likely to build ships for Paris!

l. 246. The MS. has Ἀθάναν after ὡς, omitted by Hermann as a mere gloss to explain **Χαλκίοικον**.

l. 252. **τοι**, Dindorf for σοι, as conveying a general sentiment.

l. 263. The MSS. read λαβεῖν, for which Hermann proposed λάβοιν, since εἴθε with the infin. is an Epic, rather than an Attic construction. For this form of the opt. he cites εἰ τρέφοιν from a fragment of Euripides; Dindorf also reads ναίοιν in *Troades* 226. But this is hardly sufficient authority, even if an opt. were here required, which is not the case (see note). The text reading **'λαβον** (ἔλαβον) is Porson's.

l. 277. Scaliger's emendation **δ' ἥ μου** for δή μου and Musgrave's **ὤχει** for ὀχεῖ have been rightly adopted by most editors.

l. 279. For the MS. reading in text Hermann proposes **εἴπερ** τέθνηκεν οὗτος, οὐκέτ' ἔστι δή, on the ground that the repetition of οὗτος, additionally emphasised by δή, is 'very weak.' I cannot but think, on the contrary, that this very repetition has a truly pathetic force—'*he* (whom I trusted would save me) *he* is now no more!' The slight change of construction need cause no difficulty; see note.

l. 283. Hermann reads παρθενεύματα, objecting to the 'adverbial' rendering of **πολιά** with **παρθενεύεται**. But see note.

l. 289. To escape the difficulty involved in **δοκοῦντες**, Mr. Clark proposed to read δοκοῦντος, to be taken with **Μενέλεω**, i.e. **Μενέλεω** δοκοῦντος μετελθεῖν με, τὴν ὑπ' Ἰλίῳ Ἑλένην. This is hardly satisfactory, nor does it remove every objection.

l. 291. The text reading is Porson's correction for the unmetrical ἐλ | θόντἒς ᾰ | φᾰνἔρᾰ | etc. Clark, to avoid repetition of ἄν (after the ἄν in l. 290), suggests φανερουμένοις, the middle voice implying mutual recognition.

l. 297. The MS. reading **σῶμ'**, for which the needless alterations δῶμ' (Scaliger) and σῶν, 'safety' (Seidler), have been proposed, is quite unobjectionable. See note.

l. 302. For **ἄρτ'** Dindorf reads κάρτα, others suggest ἄρθρα or κρᾶτα or σάρκα (Hermann). But ἄρτι need not be changed, if **ἀπαλλάξαι** be taken intransitively. Hermann further objects to the elision of ι in ἄρτι, but as regards particles the prohibition appears to be confined to μέχρι, ἄχρι, ὅτι, and the preposition περί.

l. 310. The text reading **ἀληθείᾳ σαφῆ** is the one which involves the slightest departure from the MS. ἀληθείας σαφῆ. Hermann however *retains* ἀληθείας, followed by **ἔπη**, transferring **σαφῆ** to l. 309 and ren-

dering the sense thus, 'Many things may be alleged for certain (σαφῆ), and yet prove false.' 'Yes, but on the contrary, words of truth (may come).'

l. 332. Badham omits **οἴκων** (also **εἰς** in the antistrophe, l. 343) as unnecessary to sense and metre. Hermann reads *δόμων*, with **εἰς** *ἀλίου* in l. 342 to correspond.

l. 335. **ἅδε**, inserted by Seidler. As these lines (330–347) are antistrophic, a *lacuna* of two lines is indicated after l. 343, though the sense is complete without them. But, as Paley observes, such interruptions on the part of the Chorus are not uncommon.

l. 348. **κατόμοσα,** Elmsley's correction for *κατώμοσ'*, is objected to by Hermann, on account of the omission of the augment in a trochaic system. But in order to retain *κατώμοσ'* he is forced to suppose a *lacuna* before *τόν* or some such word as *εἰπέ* or *ἁγνέ*, which is hardly satisfactory.

l. 352. Some editions assign these words, **τί τάδ' ἀσύνετα;** to the Chorus. It is not easy to decide, but on the whole the exclamation (as explained in the note) seems to come better from the mouth of Helen, in her distracted state of mind, than from that of a bystander, who would scarcely be justified in calling her appeal to Eurotas 'incoherent' or 'unmeaning.'

l. 354. If the text is genuine, the literal sense may be 'I will stretch across my throat a suspender of death' [R. E.]

l. 358. The present text has been constructed by Musgrave and Hermann out of the MS. reading, *τῷ τε σύραγγ' ἀοιδαὶ σέβιζον Πριαμίδας*, etc. For **συρίγγων ἀοιδάν** Dindorf and Pflugk read *σύριγγ' ἀν' Ἴδᾳ*.

l. 379. I have obelised **λεαίνης** as possibly corrupt, because of its discrepancy with the legend; but see note. Hermann reads *διαίνεις*, 'thou bewailest' (Aesch. *Pers.* 1043), and *μορφᾶς* for **μορφᾷ**, to be taken with **σχῆμα**. Clark suggests *ἀγριαίνεις*, which is rather a late word, used by Plato. There is no absolute need of any verb, if *σχῆμα* be construed in either of the two ways suggested in the note. Bothe would read *χἃ* for **ἃ**, referring it to another distinct instance of metamorphosis, e. g. that of Atalanta, who was changed into a lioness.

l. 389. The corruption is, I think, confined to the word **πεισθεὶς** (for which Stephanus, from a pretended MS. authority, read *πρισθείς*). **εἰς θεοὺς** cannot be proved to be wrong in the absence of a right reading for *πεισθείς*, and it may even be taken with *ἐποίεις*. Hermann almost rewrites the passage, inserting a whole line from conjecture, and reading *εὐθέως* for **ἐν θεοῖς**. [But *πρισθείς*, though lacking authority, comes *very near to πεισθείς*, and makes good sense.]

l. 432. Clark proposes to read λαβεῖν for **δόμων**, placing a full stop after it, and omitting ll. 433, 434.

l. 442. **χόλου** (or *χόλον*) seems as good an emendation as any for the MS. *λόγον*. Hermann reads *μόνον* (sc. *κλεῖθρα* after *ἄνες*). Badham would alter l. 441 to *ταῦτα πάντα* **μαλθακῶς λέγειν** *ἔξεστι*, so as to retain *ἄνες λόγον* in its proper sense of *mitioribus verbis utere*.

l. 448. The correction **ἆρα** is mentioned, but not adopted, by Hermann. See note.

l. 461. **πέπλευκα**, possibly *πέπλωκα*, since Aristophanes appears to ridicule this form in *Thesm.* 877 *οἷ πεπλώκαμεν*. But the MS. has *-ευ-* here, and Aristophanes may have referred to l. 532, where *πεπλωκότα* is the right reading.

l. 462. For **γένος** Hermann reads *γάνος*, in reference to the salubrious properties of the Nile water; but the alteration seems unnecessary.

l. 475. **λελῄσμεθα** (*ληΐζομαι*) and **λέχος** are corrections for **λελήσμεθα** (*λανθάνω*) and *λέχους*.

l. 491. Some copies have *παρ' ὄχθαις*, but **ὄχθας**, the MS. reading, is correct, = *secundum ripas* (Hermann).

l. 505. The MS. reading is *προσμενῶ· ἔχει δέ μοι*. Barnes inserted γ', which, as Hermann observes, is inadmissible here. He inserts **δ'** in the text, but thinks the hiatus may possibly be allowed on account of the pause after *προσμενῶ*. Badham suggests *σχήσει*, as the future seems to be required: Paley reads *προσμένων*, supposing the omission of a previous line containing a verb. The text follows Musgrave, simply transposing **δίσσας** and **ἔχει**.

l. 510. **μέν**, answering to *ἀλλά* in l. 512, is Paley's correction of the MS. reading *κακῶν* **δέ θ'** *ἡμῖν*. Hermann reads *δέ γ'*, Nauck δ' ἔν, which is plausible.

ll. 513, 514. Hermann, objecting to **δεινῆς ἀνάγκης** without the article, reads *σοφῶν δ' ἔπος δεινῶς, ἀνάγκης*, etc.; but later editors have not adopted the alteration.

l. 516. **ἐφάνη 'ν**, Badham and Nauck for *ἐφάνην*. The preposition however is not required for the sense; Hermann, with some probability, reads *ἔφηνε*.

l. 535. Clark suggests *μ' ἐλών* for **μολών**, since Helen had been already told that Menelaus would come. But the stress is on **σωθήσεται** (see note).

l. 540. **ὅς μοι**, a good correction of Seidler for *ὥς μοι*. Others read *ὤμοι* for *οἴμοι* with a full stop at **φίλοις**.

l. 553. Hermann puts a comma after **οὐχ** = 'no indeed!' saying that *otherwise οὐχ* should have been **οὐδέ**. But the eagerness of Menelaus

to stop Helen may well account for the absence of a connecting particle.

l. 577. Lightfoot proposes ἀποστερεῖς, 'you rob me of certainty,' i. e. 'prevent me being sure of it.' There seems to be no need of any change (see note).

l. 578. The text reading (Paley's) comes tolerably near the MS., τί σου δεῖ; τίς ἐστί σου σαφέστερος; Seidler has τί σοὐνδεῖ; πίστις οὐ σαφεστέρα, which Hermann adopts, retaining σαφέστερος. Perhaps τί σοὐνδεῖ; τίς ἔτι σοῦ **σοφώτερος**; i. e. what wiser second can you have to help you to judge?' [R. E.]

l. 580. The MS. has τά σά γ' ὄμματα, so that we have to choose between τά σ' ὄμματα and the present text (Hermann's), which gives the required emphasis on **σά**.

l. 587. Hermann reads ἦσθ' **ἄν**, but the reading in the text (Barnes') for the MS. ἦσθ' ἐν, etc., avoids the unnecessary repetition of the particle. Dindorf has πῶς οὖν **ἅμ'** ἐνθάδ' ἦσθ' **ἄρ'** ἐν Τροίᾳ θ' ἅμα;

l. 601. I have retained, with Pflugk, the MS. reading, omitting the comma after **θαυμαστά**. Hermann reads ἔχον (after Musgrave), marking a double answer to τί δ' ἔστι, i. e. first θαυμαστά, secondly, passing to the singular ἔχον ἔλασσον, etc. 'something that has a name less wondrous than the reality.' Scaliger's reading, θαῦμ' ἔστ' . . . ἔχον is probable. Clark proposes ἔχω, i. e. 'the phrase *wonderful* is too weak to express the reality.'

l. 607. For **σεμνόν** Kirchhoff reads ἐρεμνόν, quite needlessly. There is no difficulty about the text reading. See note.

l. 609. Hermann, taking **πάντες** in too literal a sense (whereas it refers to the Greek host generally, as in Homer), objects to the epithet in connection with **ἐθνήσκετε**, and proposes to read τάλανες instead. Kirchhoff and Nauck follow him. But, as Paley observes, τάλανες would read very awkwardly after ταλαίπωροι.

l. 613. Clark suggests πάλιν for **πατέρα**, but the text reading, as explained in the note, is unobjectionable.

l. 620. Barnes' emendation **μάτην** for ἄδην has been adopted by Hermann, Musgrave and others.

l. 628. **περί τ' ἐπέτασα**, Hermann for περιπετάσασα, to preserve the *dochmiac* metre.

l. 631. **ἄρξωμαι**, the deliberative subj., a probable correction for ἄρξομαι.

l. 635. Hermann repeats **ὦ πόσις**, to suit the supposed antistrophe in l. 640. But Euripides seems not to have intended any continuous antistrophic system here. See note on l. 627 *ad finem*.

l. 637. **τῆς**, Schaefer's correction for *τοῦ*.

l. 640. **σοί**, added by Hermann *metri gratia*.

ll. 641, 642. **σ' ἐμοῦ** (al. *σ' ὁμοῦ*) is probably an interpolation. Hermann regards **τᾶσδε κρείσσω** as a gloss upon **ἄλλαν**, and reconstructs l. 642 as an iambic trimeter, *ὁμοῦ δ' ἐλαύνει, συμφορὰν ἄλλην, θεός*, 'brings us together by a differing fortune' (**συμφοράν** being in apposition to the sentence). That Euripides wrote this is highly improbable; still an iambic line seems to be required, as Menelaus generally uses that metre throughout this Scene. Some editions give this line to Helen; in the MS. the whole speech, as far as *τύχας* (with *πόσιν* for *πόσι*), is assigned to Menelaus, and ll. 646–651 to Helen.

ll. 660, 661 are rightly transposed by Hermann, since the exclamation **πρὸς θεῶν**, etc. would be too abrupt, without some intervening remark on the part of Helen.

l. 670. **Ἑρμᾶς**, added by Hermann for the metre; also to specify which son of Zeus is intended, among so numerous an offspring.

l. 675. **Ἥρα**; Hermann for *Ἥρα*, which is continued in the MS. to Helen's part. To the same editor we owe the correction **τί νῷν** for *τίνων* (with *κακῶν* for *κακόν*), since the latter made a very awkward construction with **χρῄζουσα προσθεῖναι**.

l. 679. The text simply changes the MS. *τάδ(ε)* into **τὰ δ(έ)**. Hermann reads *τί* for *σοι* 'which of your misfortunes did H. make the matter of trial,' i. e. 'what harm did she cause it to do you?' Another reading (W. Dindorf's) is *τί δ' εἰς κρίσιν σοι τήνδ' ἐφῆχ' Ἥρα κακόν*; 'what misfortune did Hera send you as regards this trial?'

l. 682. Hermann restored the accus. **τλάμον'** for MS. *τλάμων*, and also added **σά** in l. 684.

l. 690. *αἰσχύνᾳ*, inserted in the MS. after **ἄγαμον**, seems to have been interpolated from l. 687. Dindorf and Hermann add **ἐμόν** for the metre.

l. 700. The MS. reading **πρόσδοτέ τι τῆς**, etc. is suspicious on account of the roughness of metre, and the awkward repetition of the *τ* sound. Elmsley proposed *προσδοτέα τῆς ἡδονῆς*, a probable reading, the *τι* not being necessary to the construction. Hermann's *τῆσδε πρόσδοθ' ἡδονῆς* is an obvious correction, but is not likely to have produced the present text. Paley suggests *προσδότω*, referring to Helen alone; the address however is clearly to Menelaus in the first instance, though both are included. See note. Clark prefers the dual *πρόσδοτον*.

l. 706. The text is probably right. Hermann puts **τί φῄς**; but surely the Messenger's expression of surprise comes in better after the mention of the 'phantom,' than after the general statement πρὸς θεῶν, etc. The

interruption of the single line dialogue (*stichomuthia*) may have been caused by the sudden interposition of the Messenger; a somewhat similar instance occurs in *Alcestis* 818.

l. 735. **ἐκπονῶν ἐμοί**, Barnes for *ἐκ πόνων ἐμῶν*.

l. 740. **ὡς**, Musgrave for *οὕς*. Hermann gives the probable emendation **εἰ** *μένουσί μ', οὕς*, etc.

l. 751. **οὐδ' Ἕλενος** is Porson's ingenious correction for *οὐδέν γε*.

l. 770. **μύθῳ**, Hermann for MS. *μύθων*.

l. 775. **ἐνιαυσίων**, Heath for MS. *ἐνιαύσιον*, followed by **διῆλθον δ'** etc. Perhaps Nauck's reading *ἐνιαυσίους* (with *περιδρομάς*) is better. Clark suggests *ἐναίσιον*, referring to Hom. *Od.* ii. 151, but there is no necessary allusion to that passage here.

l. 780 is an obvious interpolation, probably from *Phoenissae* 962. It disturbs the *stichomuthia* and is quite out of place in this part of the dialogue. The injunction to 'flee the land' comes in properly enough at l. 805, after Helen has explained the reasons for doing so.

l. 834. For Hermann's alteration of the text see note. The original MS. has *προδότης* with an *ι* superscribed. The masculine form may after all be right, even when referring to Helen. Cp. l. 280 n.

l. 840. **τελευτήσειν**, a probable correction by Hermann for MS. *τελευτήσω*, as carrying on the construction from the preceding line. But the indicative might stand, as a simple assertion on the part of Menelaus, not confirmed by any oath.

l. 854. **ἐφ' ἕρμα**, the proper MS. reading, was altered to *ὑφ' ἕρμα* by Stephanus. But the allusion, as explained in the note, is to an unburied corpse, not to one burdened with a solid mound of earth.

l. 866. The MS. reading is *θεῖον δὲ σεμνοῦ θεσμὸν αἰθέρος μυχῶν*. Pflugk suggested *θείου δὲ σεμνόθεσμον . . . μυχόν*, whence Hermann derived the present text. Clark approves of none of the emendations, and thinks the line is spurious.

l. 883. Hermann's **ψευδονύμφευτον** is an improvement on the old reading *ψευδονυμφεύτους*, which makes **δώρημα Κύπριδος** a weak expletive of **γάμους**. Others read *ψευδονυμφεύτου*.

l. 886. Hermann adopts Pierson's very plausible correction *ἀνονήτοις*, 'futile,' the point in that case being the *non-fulfilment* of the bargain, rather than the fact that Cypris had been bribed, which was really no secret. Still she might have hoped that this fact would be forgotten, if Menelaus and Helen failed to return to Greece (see note); hence as **ὠνήτοις** is the MS. reading, I have thought well to retain it.

l. 898. For **μου** Seidler would read μοι, as dat. ethicus, but there is *no need for change.*

l. 905. This line is most probably an interpolation. Hermann made the simple correction **ἄδικος** for *ἄδικος*. Porson proposed *ἄδικος ὡς*, Elmsley *ἔκδικος*.

l. 909. **καιρίως**, Badham for *μακαρίως*. See note.

l. 923. I have adopted Mr. Clark's conjecture, **καὶ μέλλοντα** (from l. 14), for the MS. *καὶ μή*, with *εἰδέναι* at the end. Τὰ *μὴ* (*ὄντα*) can only mean 'non-existent,' and the *εἰδέναι* may easily have crept in from *ἐξειδέναι* in the preceding line.

l. 936. The MS. reading, **ἐν πυρᾷ** does not seem to require alteration (see note). Hermann however reads *ἐν πέρᾳ*, 'on the opposite coast,' a word of rare occurrence.

l. 944. **οἰκτροί**, Portus for *οἰκτρόν*. The **οἰκτρὰ σύ** in next line is much in favour of this alteration.

l. 953. **αἰρήσομαι 'γώ**, etc. is Porson's emendation for *αἰρήσομαι τόπροσθε*. The use of *τόπροσθε* as a preposition is doubtful, and the *ἐγώ* seems almost to be required for emphasis. The MS. also has *εὐδαιμονίας*, supposed to be a gloss upon *εὐτυχίας*, which was a misreading for **εὐψυχίας**. Hermann adopts Seidler's suggestion *εὐανδρίας*.

l. 965. **ἀποδώσεις**, Stephanus for *ἀπολέσεις*. [Perhaps *ἀπολύσεις* 'release' her.]

l. 973. The MS. reading is *γ' εὐσεβοῦς πατρὸς κρείσσω*, for which Hermann reads **μὴ . . . ἥσσω**, supposing that when the *μή* had fallen out, *ἥσσω* was altered to *κρείσσω* to make sense. The point is, not that Theonoe should be 'better than her father,' but that she should be 'not inferior' to him. Elmsley's suggestion, *δυσσεβοῦς* (retaining *κρείσσω*), could in no sense apply to Proteus.

l. 993. For **οὐ** Reiske reads *οὖν*, referring **δυσκλεῶς** to Theonoe. It is better, according to the text, to refer it to Menelaus, to whom death under such circumstances would be 'glorious.'

l. 1010. **ἀδικοίην νιν**, Badham for *ἀδικοίημεν*, etc. The forms *-οίημεν*, *-οιήτην*, etc. are questionable in Attic Greek.

l. 1045. **οὐ τἄν**, Paley for *οὐκ ἄν*, referring to *Med.* 867, where Porson has made the same correction. Hermann reads *οὐκ ἄν σ' ἀνάσχοιτ'*, etc.

l. 1050. Hermann, objecting to the repetition of *λόγῳ* in l. 1052 as well as to the phrase *λόγῳ λέγεσθαι*, reads *μὴ θανὼν ἔργῳ, θανεῖν*. But the text is probably right. Menelaus would most naturally repeat the words of Helen in his reply, and the poet may have failed to notice that *λέγεσθαι* had preceded.

l. 1056. **παλαιότης**. For Hermann's conjecture *ἀπαιόλη* see the note.

l. 1078. For **ὁρᾶν** Badham proposes *ὁρῶν*, the past infin. being required *in narrating* a past event. But the present may be used 'graphically;'

and the objection, if valid, would apply equally to the part. *ὁρῶν*. Moreover the alleged fact of being an eye-witness is an integral part of the report, not a collateral circumstance.

l. 1089. The difficulty about **χροός** (see note) may be obviated by adopting Jacobs' emendation *χερός*. It has also been proposed to read *χροΐ*, as exegetical of *παρῇδι*, cp. *Bacchae* 767 *σταγόνα δ' ἐκ* **παρηΐδων** ... *ἐξεφαίδρυνον* **χροός**, 'from their *cheeks* they cleansed the blood-gouts, even from the *skin*.'

l. 1096. Elmsley reads **ῥίπτονθ'**, on the ground that *ῥιπτεῖν* = *jactare*, *ῥίπτειν*, *jacere*. But Lobeck, on Soph. *Aias* 239, shows that this distinction is untenable.

l. 1104. Musgrave and Hermann alter **δωμάτων** to *σωμάτων*, without necessary cause.

l. 1111. **ἔλθ' ὦ**, Musgrave for *ἐλθέ*, to correspond with the right reading **πολλούς** (for *πολλά*) in the antistrophe, l. 1126.

l. 1115. **ἀειδούσᾱ**, Lachmann for the nom. *ἀείδουσᾰ*; see antistrophe l. 1130. Badham **πότμον** instead of *πόνον* for a similar reason; though some read *ἄκραις* for **ἀκταῖς** in l. 1130.

ll. 1117–1121. The principal corrections are **ὅτ'** *ἔμολεν* for *ὅς* (Hoffmann), **ὦ Ἑλένα** for *ὡς εἶλε* (Seidler), and Paley's transposition of the comma from **πλάτᾳ** to **πεδία**, thus keeping up the natural connexion of the former with **ῥόθια**.

ll. 1132–33. Various emendations of these two lines have been proposed. Hermann reads **Μάλεα** (a doubtful adjective) for **μέλεα**, making **βαρβάρου στολᾶς** = *barbaro vestitu*; but this would seem to require the dative. Lightfoot, referring the lines to Paris, suggests *μέλε' ὁ βάρβαρος στολᾷ εἶθ' ἔσυτο*; Clark *σύ*, **Μενέλα'**, *ἀφ' οὗ 'στάλης, ὅτ' ἔσυσο*. The allusion is clearly to Menelaus, and the corruption seems to lie in the words *μέλεα βαρβάρου στολᾶς*. See note.

ll. 1138–39. **τίς φησ'**, etc., is Matthiae's correction of the MS. *τί φῄς*; Hermann has *τίς φύσιν* .... *εὗρεν*; taking *μακροτάταν* adverbially with *εὗρεν*, a reading which Badham rightly characterises as awkward both in sense and construction. The metre of the present text does not quite suit that of the antistrophe, but the arrangement of words there is not quite certain. In l. 1152 Badham, adopting a different arrangement, proposes *λόχοισιν* for **λόγχαισιν**, which would suit **βροτῶν** here, if there were sufficient grounds for adopting it.

l. 1154. Hermann reads *πόθους θανάτων*, *moriendi desiderium*, to suit the metre of l. 1140. The sense is inferior to that of the text reading, and possibly (as Paley suggests) we should read τὰ θνήτ' ἰσορρ. for τὰ *θεῶν* in the strophe.

ἀμαθῶς, Musgrave for *ἀπαθῶς*.

l. 1158. Among various attempts to amend this corrupt line are Hermann's **ἃ . . . ἔπελεν** *θαλάμοις* (but the imperf. of *πέλω* is of doubtful occurrence in tragedy), and Duport's *αἳ . . .* **ἔριπον** *θαλάμους*, which might stand, if the transitive sense of *ἔριπον* could be established. Paley suggests *ὃ . . . ἔμολεν θαλάμοις*, 'which came about by the Trojan marriage,' a sense which the words will hardly bear.

l. 1164. This line is hopelessly corrupt. There is a variant reading *αἰλινοῖς* for **'Ιλίοις**, and Nauck substitutes *ἐλεινοῖς*. Hermann reads *πάθεσιν* for **συμφοραῖς**, which is improbable because of the occurrence of the same word in the preceding line.

l. 1225. This line is almost certainly corrupt. For possible meaning of text see note. Herman reads *ὥσπερ ἐστίν*, Seidler *οὗ ποτ' ἐστίν*, which should be *ὅπου*, hence Kirchhoff proposes *ἦν ὅπου*, etc.

l. 1230. **εἶ σύ**, Elmsley for *ἐσσί*, a non-Attic form. Paley suggests *οὖσα . . . φεύγεις ἐμέ*, since *σύ* is not usually expressed, unless emphatic; also the reply **ἀλλ' οὐκέτι** will then naturally refer to *φεύγεις*, and not, as it does now, suggest a reference to *εἶ σύ*.

1247. Perhaps read *ἐξορίζομεν*, 'taken beyond the borders and let down into the sea.' [R.E.]

l. 1249. The text reading is Hermann's correction for *οὐκ οἶδ'· ἐγὼ δ' ἄπειρος*. Hartung suggests **ὅδ'** *οἶδ'*, etc., but Theoclymenus would naturally refer to the stranger for information, without any indication on the part of Helen.

l. 1270. Dindorf read this line without any stop after **δή**, as a double question, '*what* is the custom and *why*, etc.?' But this concerns, not the custom itself, which had just been explained in detail, but the reason for it. The MS. has only a comma at *δή*, altered by Schaefer to a note of interrogation.

l. 1316. **Γοργῶπα**, Hermann for *Γοργώ*, to suit the antistrophe, l. 1334. The last syllable, *-πα*, may easily have disappeared before the following word **πάνοπλος**. The lost line is supplied conjecturally as *προὐξωρμῶντο· Ζεὺς δ' ἑδράνων*, omitting *δέ* after *αὐγάζων*.

l. 1321. **ματεύουσ' ἀπόρους**, Hermann for MS. *μαστεύουσα πόρους*.

l. 1323. For **δ' ἐπέρασ'** Hermann reads *διέπερσ'*, strangely misunderstanding the sense, as if the goddess threw down and made havoc of the hills, etc. He accordingly takes **ῥίπτει** transitively with **κατά** = *καταρρίπτει*.

l. 1344. **ἀλᾶν**, Bothe for *ἀλαλᾷ*. Hermann prefers *ἄλας*.

ll. 1353–54. For the possible sense of this passage see note. Lightfoot suggests **οἷ'** *οὐ θέμις οὐθ' ὁσία 'πύρωσας* **ἱρ'** *ἐν θαλάμοις*, i.e. 'thou *didst burn sacrifices*,' etc. Paley, retaining the MS. **ὧν** for **ὃν**, reads

ἔκυρσας εὐνῶν, 'thou didst meet with an unlawful union in thy bride-chamber.' But **ἐπύρωσας**, though questionable, is not demonstrably wrong.

l. 1355. **εἶχες**, Musgrave for *ἔχεις*.

l. 1366. The MS. reading is *εὖ δέ νιν ἅμασιν ὑπέρβαλε σελάνα*, which of course is nonsense. Heath proposed *ἅρμασιν*, 'in her car,' but *ὑπέρβαλε* is wrong as to metre (see l. 1351). Any certain restoration is hopeless, but Hermann's conjecture (as in text) makes fair sense of all except the last line.

l. 1374. Clark suggests *κάλλιστα δ'* **αὐτὸς ἤρκεσεν** *τύχῃ πόσις*, i.e. 'dexterously availed himself of his good fortune,' but this seems too violent an alteration.

l. 1382. Hermann rightly omits *δέ* after **πέπλους**, so as to connect this line with the preceding one. Pierson proposes *πέπλους δ'* **ἀμείψασ'** . . . . . *ἐγώ νιν*, etc.; this removes the awkwardness of expression referred to in the note, but puts the respective operations in wrong order, making the change of raiment precede the bath.

l. 1399. Hermann adopts Elmsley's alteration of **κλεινός** into *καινός*, contrasting with *τὰ πρῶτα λέκτρα* in next line. But Kirchhoff, rightly as I think, retains the MS. reading.

l. 1421. Hermann unnecessarily alters **ἁπλῶς** into *ἄλλως*, 'in vain.'

l. 1424. **με δεῖ**, a probable correction of Musgrave for *μέλει*. Hermann's suggestion, *τῇ τύχῃ μέλοι*, is also worth noticing.

ll. 1447–48. The MS. reading needs only the alteration of *λυπρά γ'* into **λύπρ'** as in text (see note). Musgrave however reads **κέκτησθε** . . . . *πόλλ'* **ἄχρηστ'** *ἐμοῦ* **τυχεῖν**, and Hermann *ἐμοὶ τυχεῖν* **κἄλυπ'**, etc.

l. 1452. Badham (see note) suggests **Νηρέως** for *μάτηρ*, attributing the error to a mistake of the contraction—$\overline{\mu\eta\rho}$ for $\overline{\nu\eta\rho}$, the *-εως* being superscribed to save space. But there is no evidence of the text being corrupt.

l. 1453. By reading *εἰρεσίας*, and taking **ῥοθίοισι** to mean 'amid the surge,' the sense of 'producer' may be retained for **μάτηρ**. See note on l. 1452.

l. 1460. The sense given to **λείποντες** is not quite satisfactory. Possibly read *λύοντες*?

l. 1472. Matthiae proposes *τέρμονα*, to be taken after **ἐξαμιλλησάμενος**, = *ad metam contendens*. Paley would omit **δίσκου** as a gloss, and read *ἀτεράμονι*, 'hard,' with *τάδε φῇ* in the strophe, l. 1457. For the MS. reading *τέρμονι* see note.

l. 1473. Hermann inserted **ὅθεν**, omitting the MS. **τῷ**, for sense and metre.

l. 1476. Hermann's correction **λιπόντε** for λίποντ' restores the metre. He properly rejects Musgrave's reading λιπόντ' (? λίποντ'), i.e. ἐλίποντο. Heath proposed ὀλετές γ', but the γε is certainly redundant. For the following lost line Hermann suggests θάλλουσαν ἐν θαλάμοις.

l. 1479. For **ἴδα** Lightfoot proposes οὗ, with αἰθέρ' for **αἰθέρος** in l. 1496. Badham rewrites the whole strophe and antistrophe conjecturally.

l. 1500. **σωτῆρε** for σωτῆρες (Musgrave), Badham gives **τᾶσδ'** for the MS. τᾶς.

l. 1501. Hermann omits **ἅλιον** and reads ὑπέρ for ἐπ', with a different arrangement of the lines.

ll. 1509–10. **ποιναθεῖσ'** for πονηθεῖσ' (Scaliger and Hermann), also **γᾶν** οὐκ **ἐλθοῦσα** for τὰν οὐκ ἐλθοῦσαν (Musgrave). **ποτ'** was inserted by Bothe.

l. 1512. Various attempts have been made to amend this line; indeed, as Badham observes, the correctors 'nullum fere superlativum in -ιστα intentatum reliquerunt.' Barnes substitutes **χείριστα** for κάκιστα, Pierson reads τὰ **κάλλιστ'** ἐν δόμοις σ' εὑρήκαμεν, Hermann τὰ **μάκιστ'**, etc. = 'at last.' In both these last emendations the τά is objectionable when the superlatives have to be taken adverbially. Paley suggests ἄκαιρα τὰν δόμοις or the like, supposing κάκιστα to be a gloss to explain this.

l. 1521. For **ἦν γε** Hermann suggests (but does not adopt in his text) ἥνπερ or ἥδ', ἥν, etc., but the γε has its proper force. See note.

l. 1535. The MS. reading **ταρσόν τε χειρί** is probably genuine, though Lightfoot suggests ταρσῷ κατήρει, from *Iph. T.* 1345 (quoted in the note). Badham reads ταρσόν τ' ἐνεῖρε. For **εἰς ἓν ἦν**, which is possibly genuine, Paley proposes ἐνετίθει or ἐνετέθη. [Some verb is certainly wanted, and it has occurred to me, merely as a conjecture, to suggest **εἰσένει** (νέω), 'piled up' the sails into the ship, to be ready when required to put them up. Of this verb, however, the pres. and imperf. do not seem to occur in Attic Greek (though Herodotus has ἐπινέουσι); only the aor. ἔνησα and the perf. pass. νένημαι or νένησμαι are found.]

l. 1554. **τἄλλα** is Canter's correction for MS. ταῦτα, which would only refer to νοντίσματα (l. 1548). But these were brought in by the other (Greek) crew, whereas τἄλλα refers to the offerings provided by Theoclymenus, all of which were easily got on board, except the bull.

l. 1564. **ὤθει**, an improved reading adopted by Hermann from Duport, for MS. ὤσει with **φάσγανον** for subject, considered as part of Menelaus' exhortation, instead of being parenthetical, as in text.

l. 1590. For the manifestly corrupt **Ναξίαν** one Paris copy has **ἀξίαν**, hence Bothe proposed to read *ἄξιον*, and Hermann has *ἀξιῶ· 'γκέλευε σύ*. Clark suggests **ἀντίαν** *κέλευε σύ*, 'give the order to put the ship about,' and Paley reads *τί νῦν πλέωμεν* **Ναυπλίαν**; supposing that **ΠΑΛΙΝ** and **ΤΙΝΥΝ** were confounded, and that **Ναυπλίαν** was afterwards altered to preserve the sense. But the stress upon *νῦν*—'why should we sail to Nauplia *now*?'—seems inappropriate, when the crew never had any thought of sailing thither. [Some word implying 'homewards' is wanted. Might I suggest **Νεῖλον·** *ἐγκέλευε σύ*, the river representing Egypt as in ll. 1, 89?]

l. 1611. **ἄνακτ'** (Kirchhoff) is an almost certain correction for *ἄναξ*; see note. Clark proposes *ἀρχάς*, to go with *οἰάκων*, comparing *νεὼς ἀρχαί* in l. 1580. Hermann reads *ἀλλάξ*, 'in the reverse direction,' a word of more than doubtful authority. If *ἄναξ* be retained, it must be the vocative, referring to Theoclymenus.

l. 1653. Klotz puts the comma after **οὐκέτι**, making it qualify **παρέσχε**, but its position is against this construction. Hermann has a colon at *οὐκέτι*, retaining the comma after *τοὔνομ'*, and in the next line reads *ἐν τοῖσι* **δ'** *αὐτοῖς*, etc., referring this to Helen's original marriage with Menelaus. This removes part of the awkwardness involved in the text reading, but the line is clearly spurious. See note.

l. 1673. The MS. reading is **φρουροῦ** *παρ'* *ἀκτὴν* **τεταγμένη·** *νῆσον* *λέγω*, whence Stephanus and others read *φρουρὰ . . . . τεταμένη*. The text reading is Hermann's, only he reads **'Ακτῇ** for **'Ακτήν**, which is perhaps to be preferred on account of the accusatives following.

The following Scene from Aristophanes, *Thesmophoriazusae*, containing a parody of certain lines of the *Helena*, is referred to in the note on l. 465. The actual words of the original are printed in thick type.

At the feast of the Thesmophoria, the women of Athens having resolved to take vengeance upon Euripides for his alleged misrepresentation of them in several of his plays, Mnesilochus, the father-in-law of the poet, undertakes to plead his cause in the women's assembly, dressed in female attire. He does so, but his sex having been discovered, he is in danger of atoning for his rashness at the hands of the enraged women, and is anxiously expecting the arrival of Euripides, who had promised to come and help him in case of need. Thus the Scene opens, at l. 846 of the play:—

Mnesilochus.

Ἰλλὸς γεγένημαι προσδοκῶν· ὁ δ' οὐδέπω . . . . . .
τῷ δῆτ' ἂν αὐτὸν προσαγαγοίμην δράματι;

ἐγῷδα· τὴν καινὴν Ἑλένην μιμήσομαι.
πάντως δ' ὑπάρχει μοι γυναικεία στολή . . . . .

(*In the character of Helen*).

Νείλου μὲν αἵδε καλλιπάρθενοι ῥοαί,
ὃς ἀντὶ δίας ψακάδος Αἰγύπτου πέδον
λευκῆς *νοτίζει, μελανοσυρμαῖον λεών.*

A Woman.

πανοῦργος εἶ νὴ τὴν Ἑκάτην τὴν φωσφόρον.
Mnes. **Ἐμοὶ δὲ γῆ μὲν πατρὶς οὐκ ἀνώνυμος**
Σπάρτη, πατὴρ δὲ Τυνδάρεως.
Wom. *σοί γ', ὤλεθρε,*
πατὴρ ἐκεῖνός ἐστι; Φρυνώνδας μὲν οὖν.
Mnes. **Ἑλένη δ' ἐκλήθην.**
Wom. *αὖθις αὖ γίγνει γυνή,*
πρὶν τῆς ἑτέρας δοῦναι γυναικίσεως δίκην;
Mnes. **ψυχαὶ δὲ πολλαὶ δι' ἔμ' ἐπὶ Σκαμανδρίοις**
ῥοαῖσιν ἔθανον.
Wom. *ὤφελες δὲ καὶ σύ γε.*
Mnes. **κἀγὼ μὲν ἐνθάδ' εἴμ', ὁ δ' ἄθλιος πόσις**
οὑμὸς Μενέλαος οὐδέπω προσέρχεται.
τί δῆτ' ἔτι ζῶ;
Wom. *τῶν κοράκων πονηρίᾳ . . . . . .*

Enter EURIPIDES (*as Menelaus*).

Τίς τῶνδ' ἐρυμνῶν δωμάτων ἔχει κράτος,
ὅστις ξένους δέξαιτο ποντίῳ σάλῳ
καμνόντας ἐν χειμῶνι καὶ ναυαγίαις;
Mnes. Πρωτέως *τάδ' ἐστὶ μέλαθρα.*
Wom. *ποίου* Πρωτέως;
ὦ τρισκακόδαιμον· ψεύδεται νὴ τὼ θεὼ
ἐπεὶ τέθνηκε Πρωτέας *ἔτη δέκα.*
Eur. *ποίαν δὲ χώραν εἰσεκέλσαμεν σκάφει;*
Mnes. **Αἴγυπτον.**
Eur. **ὦ δύστηνος οἱ πεπλώκαμεν . . . .**
αὐτὸς δὲ Πρωτεὺς *ἔνδον ἔστ' ἢ 'ξώπιος;*
Wom. *οὐκ ἔσθ' ὅπως οὐ ναυτιᾷς ἔτ', ὦ ξένε,*
ὅστις γ' ἀκούσας ὅτι τέθνηκε Πρωτέας
ἔπειτ' ἐρωτᾷς, Ἔνδον ἔστ' ἢ 'ξώπιος;

Eur. αἰαῖ, τέθνηκε; ποῦ δ' ἐτυμβεύθη τάφῳ;
Mnes. τόδ' ἐστὶν αὐτοῦ σῆμ', ἐφ' ᾧ καθήμεθα.
Wom. κακῶς ἄρ' ἐξόλοιο κἀξολεῖ γ' ἔτι,
ὅστις γε τολμᾷς σῆμα τὸν βωμὸν καλεῖν.
Eur. τί δὴ σὺ θάσσεις τάσδε τυμβήρεις ἕδρας
φάρει καλυπτός, ὦ ξένη;
Mnes. βιάζομαι
γάμοισι Πρωτέως παιδὶ συμμῖξαι λέχος.
* * * * * * *
Eur. ξένη, τίς ἡ γραῦς ἡ κακορροθοῦσά σε;
Mnes. αὕτη Θεονόη Πρωτέως.
Wom. μὰ τὼ θεώ,
εἰ μὴ Κρίτυλλά γ' Ἀντιθέου Γαργηττόθεν,
σὺ δ' εἶ πανοῦργος.
Mnes. ὁπόσα τοι βούλει λέγε·
οὐ γὰρ γαμοῦμαι σῷ κασιγνήτῳ ποτὲ
προδοῦσα Μενέλεων τὸν ἐμὸν ἐν Τροίᾳ πόσιν.
* * * * * * *
Eur. τουτὶ τί ἐστιν; ἀφασία τίς τοί μ' ἔχει.
ὦ θεοί, τίν' ὄψιν εἰσορῶ; τίς εἶ, γύναι;
Mnes. σὺ δ' εἶ τίς; αὐτὸς γὰρ σὲ κἄμ' ἔχει λόγος.
Eur. Ἑλληνὶς εἶ τις ἢ 'πιχωρία γυνή;
Mnes. Ἑλληνίς· ἀλλὰ καὶ τὸ σὸν θέλω μαθεῖν.
Eur. Ἑλένῃ σ' ὁμοίαν δὴ μάλιστ' εἶδον, γύναι.
Mnes. ἐγὼ δὲ Μενέλεῳ σ', ὅσα γ' ἐκ τῶν ἰφύων.
Eur. ἔγνως γὰρ ὀρθῶς ἄνδρα δυστυχέστατον.
Mnes. ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας,
λαβέ με, λαβέ με, πόσι· περίβαλε δὲ χέρας.
φέρε σὲ κύσω· ἄπαγέ μ', ἄπαγ', ἄπαγ', ἄπαγέ με.
λαβὼν ταχὺ πάνυ.
Wom. κλαύσετ' ἄρα νὴ τὼ θεὼ
ὅστις σ' ἀπάξει τυπτόμενος τῇ λαμπάδι.
Eur. σὺ τὴν ἐμὴν γυναῖκα κωλύεις ἐμέ,
τὴν Τυνδάρειον παῖδ', ἐπὶ Σπάρτην ἄγειν;

The constables now appear on the scene, and Mnesilochus is apprehended for making a disturbance at the women's meeting, but is eventually delivered by a stratagem on the part of Euripides.

l. 846. **ὁ δ' οὐδέπω**, i. e. Euripides is not come.

l. 850. **τὴν καινὴν Ἑλένην**. The *Thesmophoriazusae* appeared B.C. 412, about a year after the *Helena*.

l. 857. **μελανοσύρμαιον** contains a comic allusion to a kind of 'black draught,' which the Egyptians were fond of taking. It is meant to contrast with *λευκῆς*, which Aristophanes refers to ***Αἰγύπτου***, instead of to *χιόνος*, as in the original.

l. 868. **τῶν κοράκων πονηρίᾳ**. See note on *Helena* 44, etc.

l. 876. The woman, hearing the name of Proteus, thinks they are talking of one Proteas, an Athenian, who had been dead for some years.

l. 886. For **σῆμα** the reading is possibly *μνῆμα*, as in *Helena* 466.

ll. 914, 915. **λαβέ με**, etc. These lines are of course an outrageous parody on parts of the recognition scene, *Helena* 625, etc.

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The references are to the Notes and the pages of the Introduction.
C. A. means Critical Appendix.

THE END.

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